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News

March/April 1992, Seven Dollars



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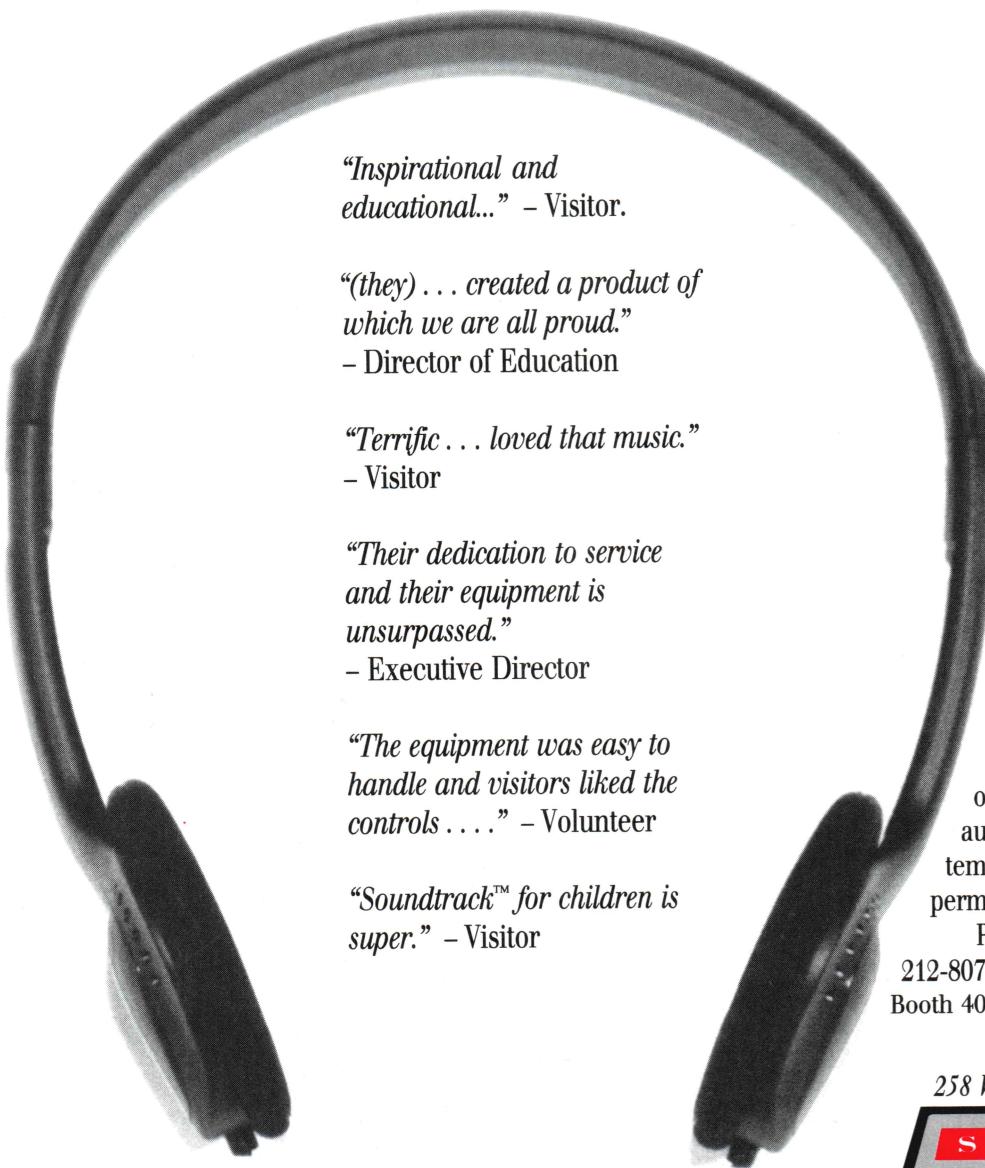
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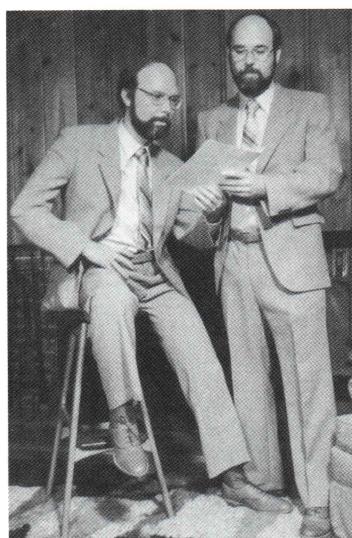
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Number Crunch

Sandra K. Wilcoxon's article on measuring a museum's impact on the local economy ("Measuring Your Impact," November/December *Museum News*, p. 65) implies that all the money that museum visitors spend in local restaurants, gas stations, etc., is part of the museum's economic impact.

This would be true if visitors came to the area and spent money solely because of the museum. But most areas have multiple attractions for visitors, and many museum visitors would have come to the area even if the museum did not exist.

To measure how much of visitors' spending is *caused* by the museum, we must estimate how many fewer visitors would come to the area if the

museum did not exist, and how much less the visitors who did come would spend.

Of course, Gresham's law applies here—"Bad research drives out good"—and a museum might feel a competitive need to use the same type of misleading analysis as the tourist industry.

But ethics or the threat of lost credibility might counsel a more accurate approach.

David S. Reed
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NOTEWORTHY

Western Reserve Historical Society

in Cleveland, Ohio, has opened the Gatehouse, a new visitors center at the Hale Farm open-air museum. The construction of the center marks the first phase of a 20-year master plan for development of Hale Farm, which replicates the life of early Western Reserve settler Jonathan Hale. Constructed largely from local timber, the Gatehouse uses exhibits and an audio-visual room to teach museum-goers about 19th-century life in Ohio.

Ellis Island Immigration Museum

in New York is using audio description tours to help people who are blind or who have low vision "see" exhibits on the largest human migration in modern history. Part of a National Park Service program initiated in 1986, the Ellis Island tour is written and narrated by William V. Patterson, assistant professor of theater at the University of Maryland at College Park. During the three-hour tour of the 200,000-square-foot museum, Patterson describes the photographs, articles, maps, drawings and three-



Formerly a synagogue, now the domed reading room of the Missouri Historical Society's library.

dimensional displays included in the exhibit.

Hans and Walter Bechtler Gallery

has opened in the main lobby of Carillon, a new 24-story luxury office tower located in Charlotte, N.C. The gallery permanently houses works by artists Jean Tinguely and Sol Le Witt, and a 30-foot multicolored aluminum sculpture by Jerry Peart has been erected in the

building's adjacent park. The gallery will host free art exhibits.

National Gallery of Art

in Washington, D.C., has replaced its paper guide sheets to exhibits with laminated cards that visitors must leave in the museum upon departure. The project was developed to help protect the environment, and was funded by the Knight Foundation of Miami.

Updated with illustrations and new information on the works of art, the new cards are available in six languages.

Missouri Historical Society

in St. Louis has completed its new Library and Collections Center in a renovated synagogue with a 58,000-square-foot addition. Crowned with a domed reading room, the Greco-Byzantine style library will house more than 70,000 catalogued books, pamphlets, and periodicals. A collection of Union and Confederate battle flags will find its home in the adjoining addition, along with paintings, historical costumes, and museum artifacts not on exhibit at the society's history museum in Forest Park.

Cape Fear Museum

in Wilmington, N.C., is featuring new exhibits on southeastern North Carolina's heritage in renovated and expanded facilities. Formerly called the New Hanover County Museum, the museum changed its name to reflect its expanded interpretation of counties within a 50 mile radius of New Hanover County.

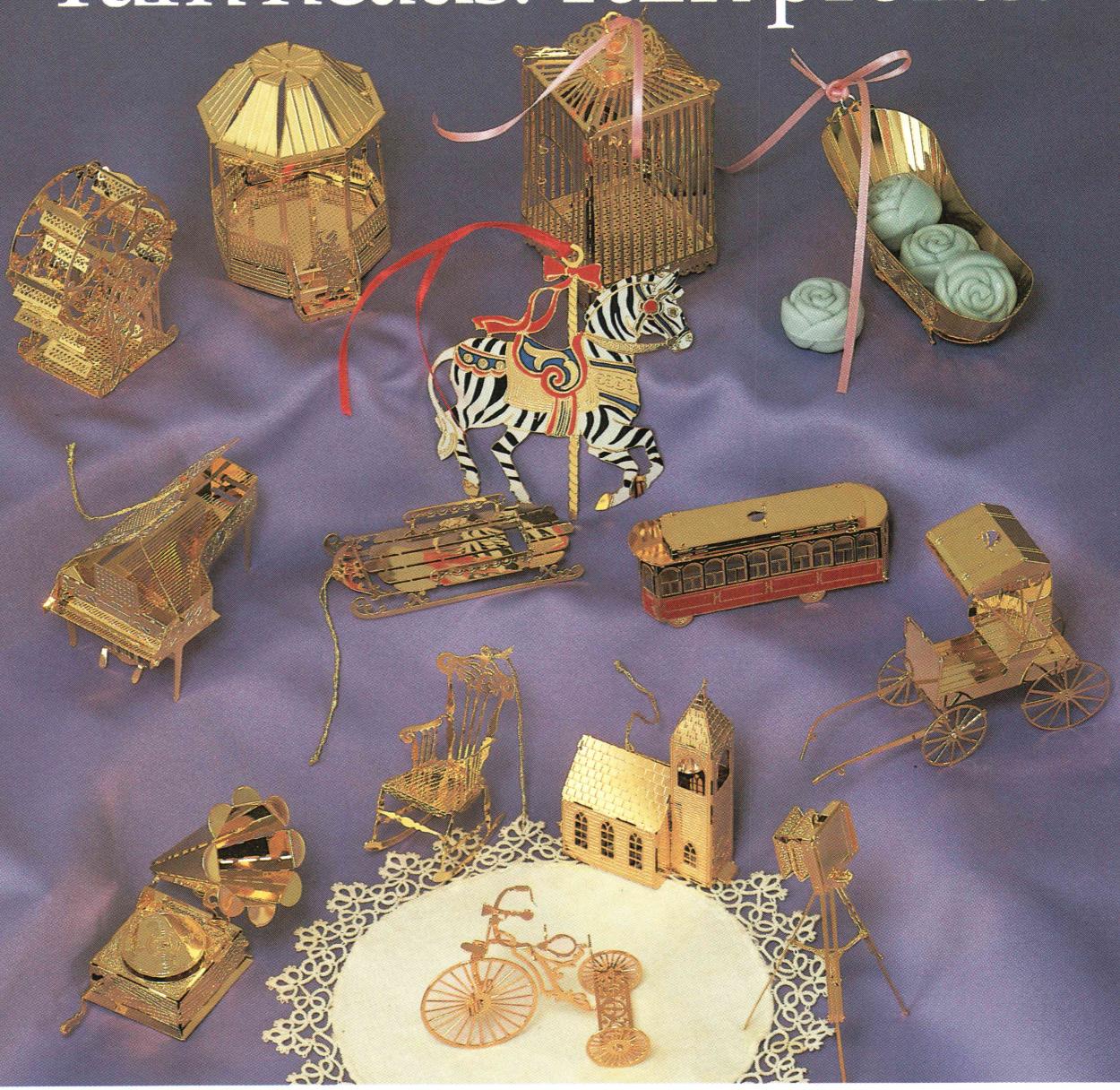
Vesterheim Norwegian-American Museum

in Decorah, Iowa, celebrated Christmas with the grand opening of a new climate-controlled storage and classroom addition to its Vesterheim Center. The addition includes a new woodcarving classroom and storage space for textiles, furniture, and fine arts. The classroom is dedicated to the late Minneapolis Norwegian-American woodcarver, Leif Melgaard, whose works were exhibited during holiday festivities.

Concord Museum

in Concord, Mass., has opened a new \$2.2 million wing to provide more space for educational services and exhibitions. The addition features three changing exhibition galleries, collections storage, a two-story reception hall, museum shop, and orientation theater. The existing building has also been refurbished and climate controlled. Featured in the Concord Museum's collections are items that belonged to Henry David Thoreau, the contents of Ralph Waldo Emerson's study, and Native American stone tools. □

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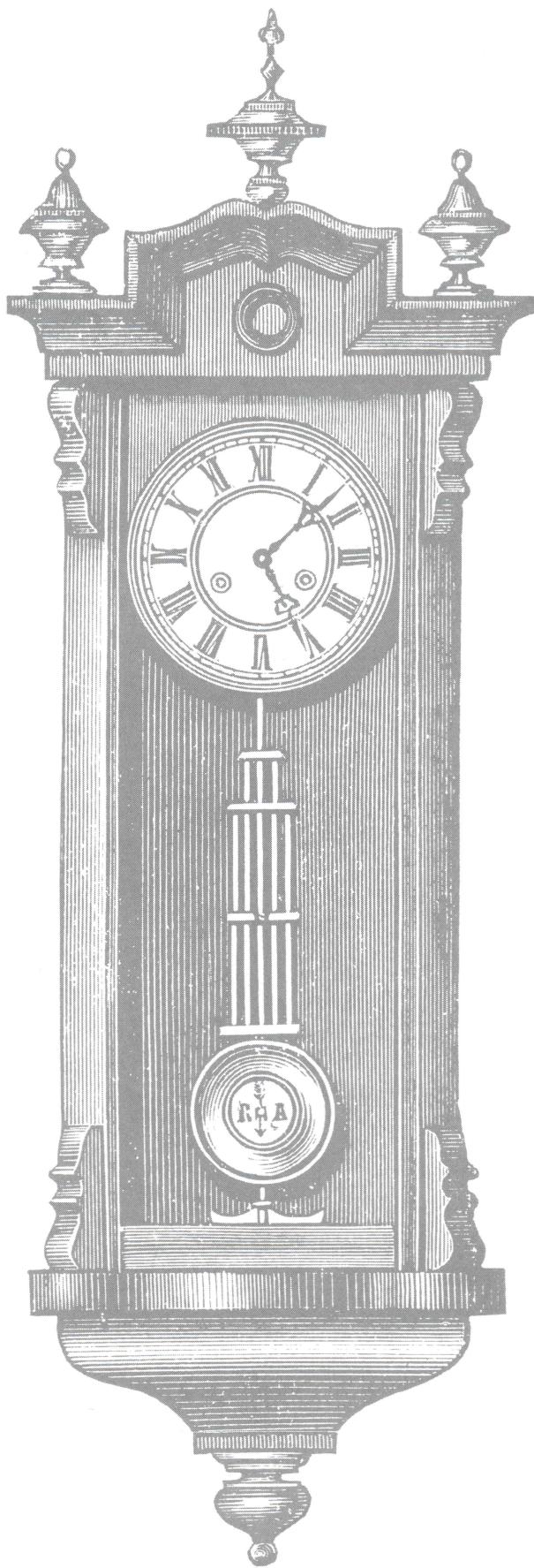
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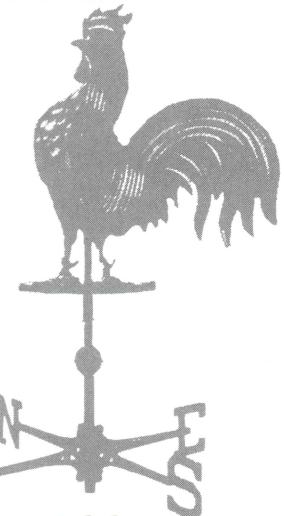
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M Notes

Jason Takes the Plunge

During the mid-1980s, scientists at the Woods Hole Oceanographic Institution in Massachusetts named their newly built, remotely controlled underwater robot after Jason, the prince in Greek mythology who sailed his ship, Argo, in quest of the magical golden fleece that would save his kingdom.

Like his legendary counterpart, Jason Jr. traveled the seas of the world. For the Jason Foundation for Education in Waltham, Mass., the golden fleece was knowledge about underwater phenomena like marine life, hydrothermal vents, and sunken ships. Capable of descending 20,000 feet below the water's surface, Jason Jr. recorded his discoveries with a color video camera and a color still camera controlled by a human operator above. Perhaps the most famous of his expe-

ditions was an exploration of the sunken *Titanic* in 1986 under the guidance of Robert D. Ballard, a geologist and chairman of the Jason Project.

Little did Jason Jr.'s creators suspect that he would meet a tragic fate not unlike his mythical namesake. According to legend, the original Jason returned from his voyage, rejected his wife Medea for another woman, and was unheroically crushed by a piece of woodwork that fell from Argo. Jason Jr. was guilty of no infidelities, but the barge transporting him and accompanying equipment to his latest expedition in the Galapagos Islands mysteriously sank last November off the coast of Ecuador. No one was in-

jured, but for several tense weeks, the 12 student "argonauts" who had been trained to remotely pilot the robot from museums and other institutions in the U.S. and Canada were left stranded.

Despite Jason's untimely demise, this contemporary version of the myth has a happy ending. After a round-the-clock scramble, a corporation down the road from the Jason Project's headquarters turned up a replacement robot. Corporate contributions supplemented a \$70,000 grant from the National Science Foundation, and a commercial airline, along with the Ecuadorian air force, flew the equipment down to the Galapagos in time to carry out the early December expedition on schedule.

The 1991 Jason expedition aimed to enhance interest in science among students and teachers. Selected from a national pool of 300 high school sophomores and juniors, the 12 young argonauts developed projects that paralleled studies conducted by Jason scientists. Over a period of 12 days, the students interacted with researchers stationed on the Galapagos, and steered Jason Jr.'s replacement using specially installed equipment at 20 North American museums, science centers, and marine institutions that were chosen for their commitment to promoting science education.

Participating museums, including the Museum of Science in Boston, the Memphis Pink Palace Museum in Tennessee, and the Bell Museum of Natural History in Minneapolis, invested about \$100,000 in equipment that can be re-used for similar projects. Each day, a different site had control over the robot's movements, with student argonauts taking hour-long turns at the helm. Although an engineer al-

A resident of the Galapagos Islands, broadcast live to American and Canadian students as part of the Jason Project.



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ways had the prerogative of taking over the controls, there were no mishaps, save a few close calls with rocks.

The robot photographed marine life and explored pillow lava to show how molten rock wells up to create a new sea floor. Using satellite technology, the robot's underwater jaunts were broadcast live to more than 500,000 students in U.S. and Canadian classrooms. Through the eye of cameras set up on land, students were also able to watch scientists investigate the biology and behavior of some of the Galapagos' unique species, including flightless cormorants and marine iguanas.

Because of the equipment loss, the project did not proceed exactly as planned. The number of live broadcast sites had to be decreased from five to three, and scientists and technicians had to spend a lot of time accommodating unfamiliar equipment to the Jason broadcast's unique requirements.

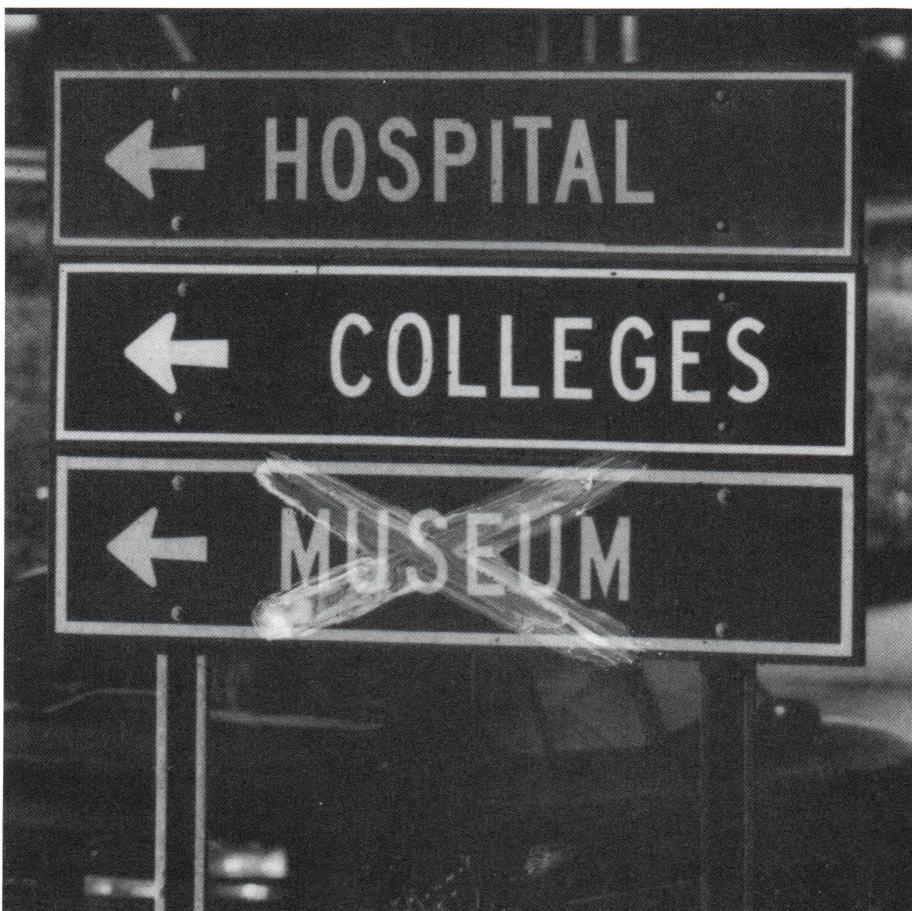
It's open to scholarly debate whether the argonauts of yore learned anything from the mythical Jason's death (e.g., don't cheat on your wife). But Ballard delivered an important lesson to modern day student argonauts and other program viewers: when things go wrong, scientists have to improvise.—*Susannah Cassedy*

Christmas Warning

The Grand Rapids Art Museum has a Christmas story for 1991 that rivals Charles Dickens' famous tale or Frank Capra's cinematic classic, *It's a Wonderful Life*.

Like most Christmas parables, the Michigan museum's story begins as a tale of woe. Last year, severe cuts in the state's arts budget and general economic hard times forced the institution to cut its staff in half and reduce its annual budget from \$1 million to \$600,000.

Then, along came a local embodi-



Polly Hewitt's holiday greeting card fundraiser in Grand Rapids. "It takes food and shelter to survive, but art to live."

ment of the Spirit of Christmas Present. Driving along the interstate one day last fall, Polly Hewitt of the Grand Rapids-based Burgler & Associates ad agency spotted a road sign pointing the way to the hospital, the Grand Rapids Junior College, and the Grand Rapids Art Museum. Suddenly, visions of a big red X slashing through the word "museum" went through her mind. "It just flashed on me: we could lose this museum," she says.

With the backing of a Burgler executive who sits on the museum's board of trustees, Hewitt translated her idea into a holiday greeting card. Burgler & Associates had a photo of the sign printed on approximately 500 cards, and employees spent hours painting red X's across the word "museum." A single line printed in green and red ink marched across the inside: "It takes food and shelter to survive, but art to live. Take time during this busy holiday season to support the arts organization of your choice." The agency inserted a list of Michigan arts organizations into the cards and promised to match \$20 donations up to a total of \$2,400.

"It was a real surprise to us," says Paula Wilkerson, director of communications at the museum. Traditionally, she says, the Grand Rapids community tends to take things for granted, and had not been responsive to the museum's plight.

But something about the agency's card must have struck a chord. Just as the residents of Bedford Falls rallied to their neighbor's side in *It's a Wonderful Life*, Grand Rapids citizens dug into their pockets. More than \$8,000 in checks came pouring in, with the bulk designated for the museum.

This Christmas tale doesn't conclude with a tear jerker rendition of "Auld Lang Syne." And, metaphorically speaking, the museum's table boards still aren't groaning. After all, several thousand dollars is a mere drop in the bucket for a museum whose budget used to be seven figures. But for the museum, the story still has a happy ending. "Just when we think nobody cares, something like this happens," says Wilkerson. "We are encouraged and hopeful once again." —S.C.

Anna Roosevelt's New Deal for Ancient Amazon Cultures

Countless boxes and trays of potsherds and biological specimens sit forgotten in the storage areas of the nation's natural history museums. Many date from the 19th and early 20th century, the heyday of museum collecting. But when researchers decide to reexamine them in the light of issues currently at the forefront of science, applying the latest analytical technologies in the process, the results may be revolutionary.

Just such an event was reported in the December 13th issue of the journal *Science*. Anna Roosevelt, curator of archaeology at the Field Museum of Natural History in Chicago, recently reexamined material excavated and collected by geologist C.F. Hartt in 1870-71 and deposited in Harvard's Peabody Museum of Archaeology and Ethnology. This led her international team of archaeologists to the shell midden or refuse heap of the early pottery-age fishing village of Taperainha, located near Santarém, Brazil.

The Roosevelt team has demonstrated that relatively permanent, pottery-producing cultures existed on the banks of the Amazon approximately 6,000 to 7,000 years ago, thus predating by 1,000 years the next earliest appearance of such cultural activity in northern South America and by 3,000 years the Andean and Mesoamerican evidence. An important corollary, with environmental and developmental implications, overturns the assumption that the tropical region of the lower Amazon is too resource-poor to sustain extended human habitation and growth. The biodiversity that now exists in some areas of the region does not owe its richness necessarily to felicitous primordial conditions but may have resulted from human occupation of the riparian setting, whose floodplain soil compares favorably with that of other major river systems like the Nile and the Tigris, nurturers of early human civilizations.

Radiocarbon dating of excavated shell from the Hartt expedition had given a reading of 6,665-6,415 years

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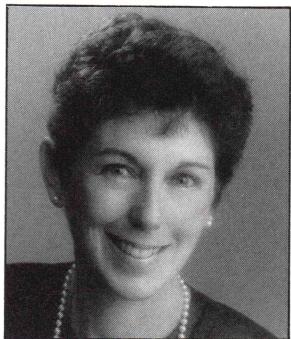
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B.P. (before the present), but the possibility of contamination and poor stratigraphic information made the results inconclusive.

According to the *Science* report, geological evidence had led 19th-century researchers to conclude that shell middens of villages such as Taperinha dated to the early Holocene age, but by the middle of this century scientists thought they were much younger. The pottery culture of the area, they assumed, owed its existence to migrations from northwest South America and then disappeared, owing to the inhospitable conditions of tropical Amazonia.

The article authored by Roosevelt, R. A. Housley, M. Imazio da Silveira, S. Maranca, and R. Johnson concludes with this statement of the discovery's significance: "It shows that Amazon floodplains were intensively exploited for thousands of years and may be more appropriate for development efforts than the poorer hinterlands still inhabited by native groups vulnerable to acculturation and extinction under contact. Protecting Indian cultural and territorial integrity and ancient occupation sites is both a practical and ethical priority, for they hold unassailable ancestral rights to the land and indispensable knowledge about effective, long-term management of tropical resources."—Donald Garfield

The Wars of the Rose

A particularly nasty dispute between the Rose Art Museum of Brandeis University and the Association of Art Museum Directors (A.A.M.D) over the deaccessioning of several late 19th-century paintings from the museum's collection could have ramifications throughout the art museum community.

The Waltham, Mass., museum sold 11 of its paintings at Christie's in New York last November for \$3.65 million. According to a press release, the museum will use the proceeds to "acquire future works that are germane to the museum's 20th-century focus, to conserve the existing collection, and to expand the educational role of the museum within the university."

The decision to deaccession the

paintings also was a response to the university's financial troubles and an effort to make the museum more independent. The museum's director, Carl Belz, told *The Boston Globe* last September: "While it is with regret that we part with these objects, I am behind achieving the goal of financial self-sufficiency, because it guarantees the existence of this institution for the future." To some members of the museum community, this explanation sounded like a plan to apply some of the proceeds to the museum's operating expenses.

Enter the A.A.M.D. The 165-member organization's president, Mary Gardner Neill, director of the Yale University Art Gallery, wrote a letter in October to Brandeis University President Samuel O. Thier, accusing the museum of selling the paintings to "endow museum operations," of violating "the most basic principle of the museum profession," of a "serious betrayal of the public trust," and of allowing "expediency to triumph over fiduciary responsibility." Neill warned that the museum's plan could "set a dangerous precedent that could well be a grave disservice to our nation, its universities, and its museums."

President Thier was not amused. In a reply to Neill, Thier maintained the A.A.M.D. had misconstrued the museum's deaccession plans. The policy, he asserted, was in keeping with accepted museum practices. "[T]here has never been any intention to use the proceeds for operating funds," Thier declared. He cited the university's press release, saying the proceeds would be used to replenish the museum's collection, for conservation, and to expand the museum's "educational role." Dismissing Neill's assertions as "bombastic," "hypervocal" and "emotional rather than reasoned," Thier disputed a suggestion that the deaccession violated the donors' intentions; the proceeds, he said, would be used "for purposes clearly contemplated by the [paintings'] donors and within the scope of a well thought out collections policy as it relates to a university museum."

The controversy didn't end with the auction at Christie's. So incensed was the A.A.M.D.'s board that it voted

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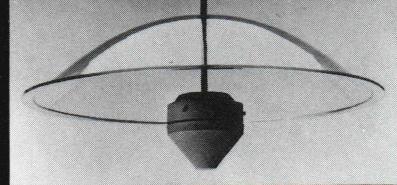
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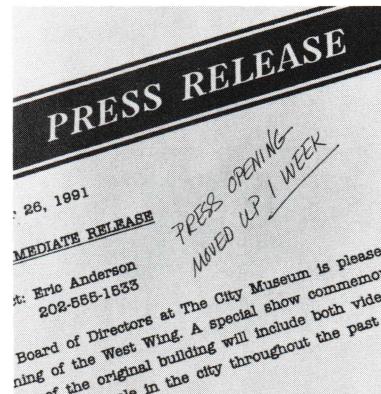
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unanimously in November to amend its code of ethics, *Professional Practices in Art Museums*, making its deaccessioning guidelines even tougher. The amendment declares it unprofessional conduct for a museum or museum director "to dispose of accessioned works of art in order to provide funds for purposes other than acquisitions of works of art for the collection." A violation of this provision subjects a museum director to reprimand, suspension or expulsion from the A.A.M.D. and bars the offending director's museum from borrowing objects from member museums or participating in shared exhibitions.

The Rose Art Museum's director is not an A.A.M.D. member and isn't directly affected by the new code provision, said A.A.M.D. Executive Director Millicent Gaudieri, but the museum will be barred from borrowing works from member institutions. Asked if the association's action will prevent other similar deaccessions, Gaudieri said: "I would hope so."—Evan Roth

Breeding the New Curator at Bard's Black Center

Art curators specializing in the modern and premodern periods often make a smooth and logical transition from university art history departments to curatorial offices. Curators of contemporary art lack a comparable academic incubator and often come from the ranks of artists and critics. Museum studies programs, for their part, emphasize museum practices across a wide spectrum of institutions and do not, therefore, equip students with all the tools needed to tackle the museum display of the art of our time, much of which is a challenge to exhibit and interpret.

To fill this lacuna, Bard College, a liberal arts institution located in Annandale-on-Hudson, 90 miles north of New York City, is working toward establishment of a two-year Master of Fine Arts program in curatorial studies. Conceived as a satellite of the campus undergraduate curriculum, the program will be linked to other components of the Richard and Marielouise Black Center for Curatorial

Studies and Art in Contemporary Culture, founded at Bard in 1990. Sharing one space are a research center, the Rivendell Collection of contemporary art loaned by the Blacks as a study collection, classrooms, library, auditorium, and exhibition galleries.

"The research concerns of the center," says director Norton Batkin, "are, firstly, the relationship of contemporary culture and society to contemporary art and, secondly, the history and practice of exhibition from the 17th and 18th centuries to the present. What we are interested in is where the practices of exhibition come from and how they have evolved, and what was motivating them socially, economically, and culturally. The goal is to train contemporary curators who are self-conscious, versed in history and criticism, and innovative in the writing about and display of contemporary art."

Although conservation, registration, and administration will be part of the student's training, the heart of the program is exhibition, so that at the end of the second year the student will put on an exhibition and author either a thesis, catalogue, or whatever may be the most effective way of critically interpreting the works of art.

Typical of the type of programming Batkin envisions for the center, a conference has been organized to coincide with the inauguration in early April. Its subject is at the heart of the center, "Art and Context: Exhibition, Interpretation, and Curatorship in the Late Twentieth Century." Participants will include Jean-Christoph Ammann, director of the Museum of Modern Art, Frankfurt; Robert Littman of the Centro Cultural Arte Contemporaneo in Mexico City; and Kathy Halbreich, director of the Walker Art Center in Minneapolis.

Batkin hopes start-up will be the fall semester; a curriculum is currently being finalized. Ideally 15 students, taught by a faculty of six, will be enrolled in each of the program's two years. In the not too distant future, the museum field can expect a contingent of contemporary curators grounded in history and criticism capable of acting as innovative presenters of the art of the present.—D.G.

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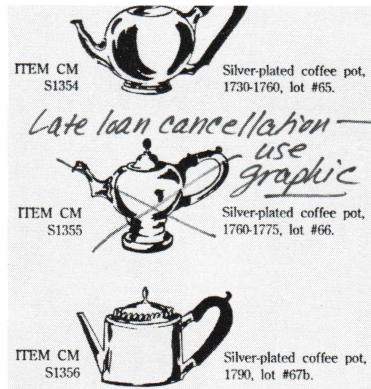
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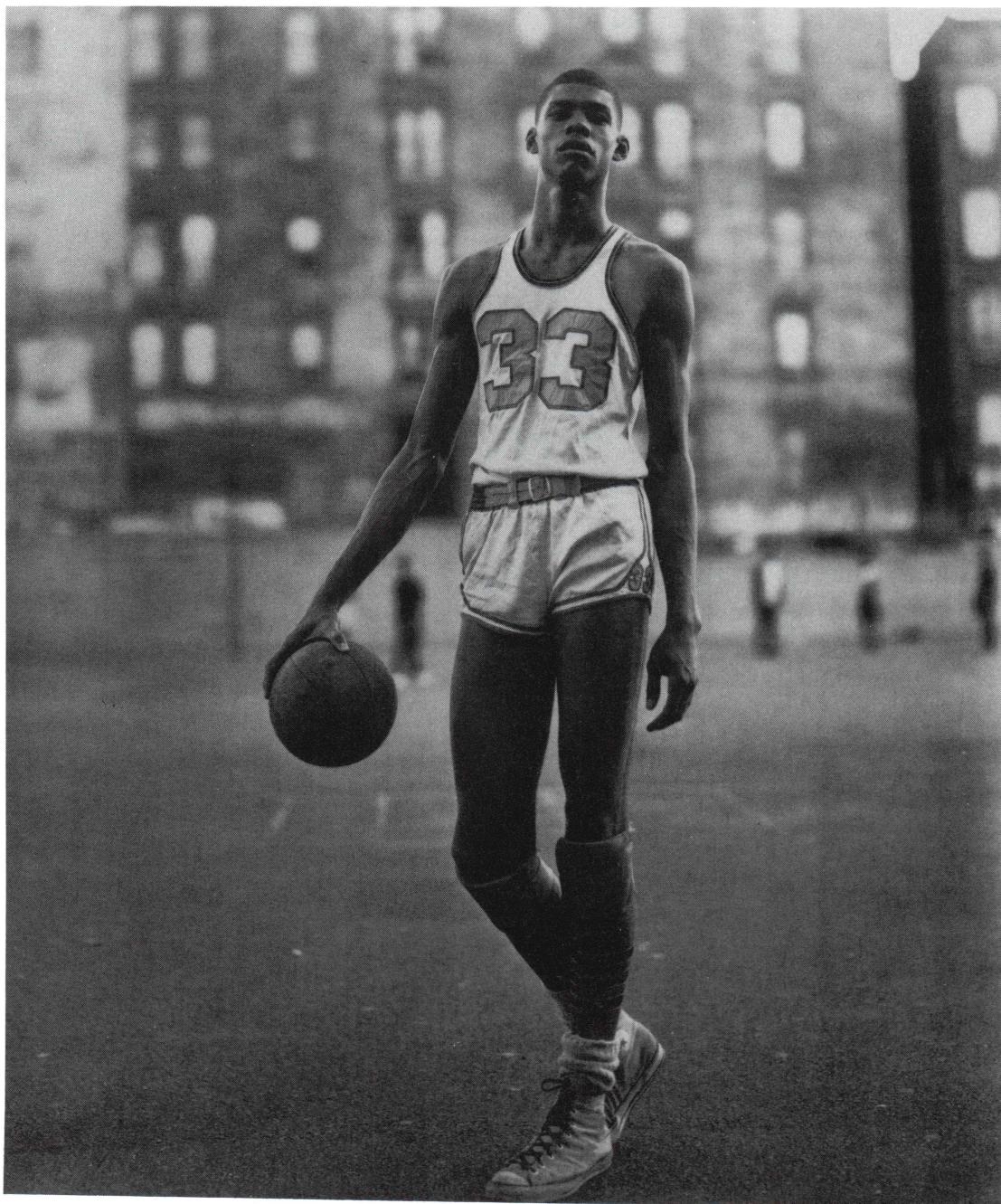
black and white and color photographs. International in scope, the exhibition pictures

amateur, recreational, and professional sports; contains work by such masters as Ansel Adams and Thomas Eakins; and explores the genre of sports photojournalism. In addition to the players, "This Sporting Life," organized by the High Museum of Art in Atlanta, features the fans, playing fields, and stadiums in its comprehensive portrait of sport. May 16-September 13, 1992: High Museum of Art, Atlanta, Ga.

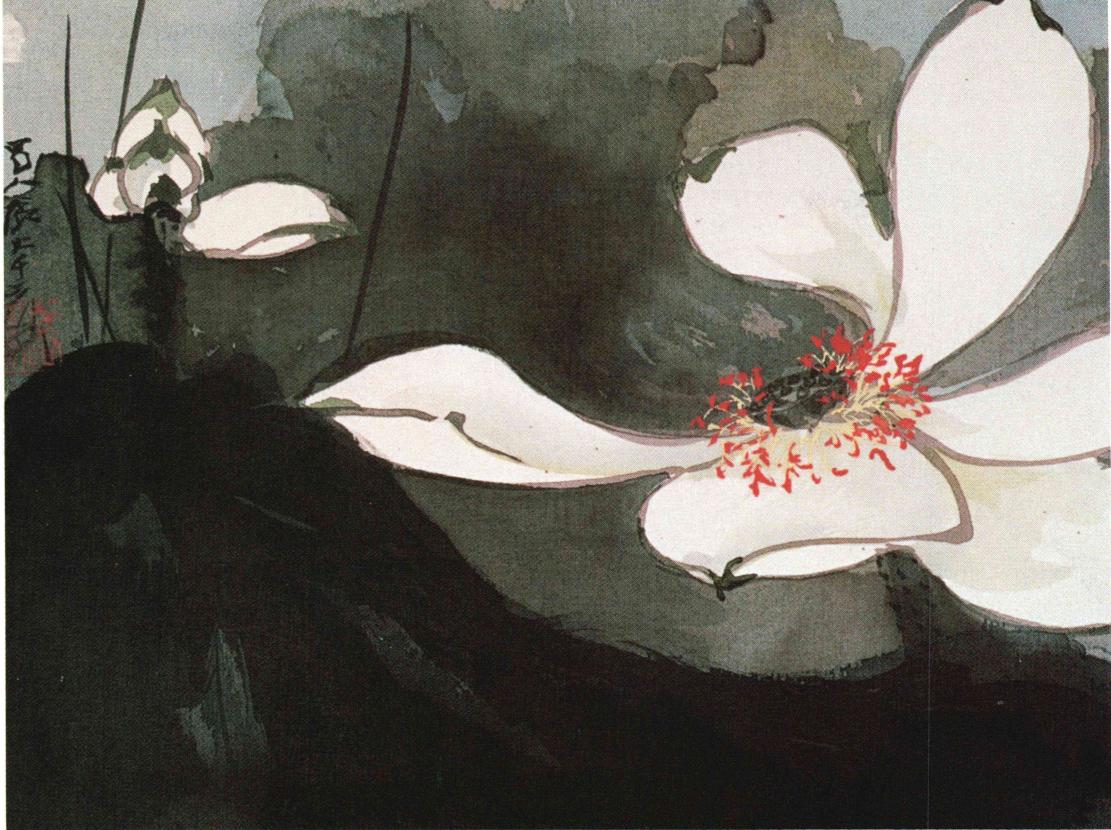
November 1-December 13, 1992: Sarah Campbell Blaffer Gallery, University of Houston, Houston, Tex.

January 12-March 21, 1993: de Saisset Museum, Santa Clara University, Santa Clara, Calif.

April 16-June 13, 1993: Delaware Art Museum, Wilmington, Del. June 25-August 29, 1993: Albright-Knox Art Gallery, Buffalo, N.Y.



Richard Avedon, *Lew Alcindor, 61st Street and Amsterdam Avenue, New York City, May 2, 1963*. From "This Sporting Life."



Chang Dai-chien,
White Lotus (1963),
album leaf, ink and
color on silk.

Challenging the Past: The Paintings of Chang Dai-chien

Over his 60-year career, Chang Dai-chien managed to combine the traditional and the modern in his life and in his paintings, which number almost 30,000. Jet planes, photography, Western art styles like abstract expressionism, and residence in Brazil and the U.S. coalesce with the venerable Chinese literati tradition of the artist-scholar. The first retrospective of Chang in the West since his death in 1983, "Challenging the Past" resonates with the styles of earlier periods of Chinese art and a keen awareness of the present.

Through April 5, 1992:
Arthur M. Sackler
Gallery, Smithsonian
Institution, Washington,
D.C.

April 29-July 19, 1992:
The Asia Society, New
York

August 28-October 25,
1992: The Saint Louis Art
Museum, St. Louis, Mo.

Martin Puryear

A mid-career retrospective of Washington-born sculptor Martin Puryear features 35 works that display the artist's hand-crafted abstract sculptures. Organized by and launched at the Art Institute of Chicago, "Martin Puryear" consists of works created from the 1970s to the present, many of which evoke in a metaphorical way exotic cultures and the world of natural organisms. Puryear creates his free-standing and wall-size sculptures out of wood and such nontrivial materials as rawhide, tar, and steel mesh.

Through May 10, 1992:
Hirshhorn Museum and
Sculpture Garden,
Smithsonian Institution,
Washington, D.C.

July 26-October 4, 1992:
Museum of Contempo-
rary Art, Los Angeles

November 8-January 3,
1993: Philadelphia
Museum of Art, Philadel-
phia

World War II: Personal Accounts— Pearl Harbor to V-J Day

The unfolding history of World War II is traced through the personal perspectives of the soldiers and generals who fought and planned the campaigns in Europe and the Pacific. Organized by the Lyndon Baines Johnson Library in Austin, Tex., the exhibit contains diaries, letters, personal objects, photographs and docu-

mentary footage taken by participants and witnesses to the war. Exhibit highlights include the draft of Roosevelt's "Day of Infamy" speech, General George Patton's diary, and Hitler's last will and testament.

Through March 29, 1992:
San Antonio Museum of
Art, San Antonio, Tex.

April 18-August 23,
1992: Lyndon B.
Johnson Library, Austin,
Tex.

September 19-January
4, 1993: Dwight D.
Eisenhower Library,
Abilene, Kan.

January 30-May 2, 1993:
Harry S. Truman Library,
Independence, Mo.

May 29-August 15,
1993: Herbert Hoover
Library, West Branch,
Iowa

Cincinnati: Settlement to 1860

A year after it moved into its quarters at the city's renovated art-deco railroad terminal, the Cincinnati Historical Society opened the first phase of its comprehensive exhibition of this city on the Ohio River. The exhibit divides the first 100 years of Cincinnati history into four galleries beginning with the native population and early settlers, through early urban expansion, to the heyday of the mid-century. By means of re-created cityscapes and costumed museum interpreters, visitors experience the sights, smells, and sounds of the bustling riverfront city and learn how it became known as the Queen City of the West.

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F. Latortue, *Festival* (1972), oil on masonite. From the Holder-de Lavallade Collection.



Spirits: Selections from the Collection of Geoffrey Holder and Carmen de Lavallade

Outside the mainstream, art often serves as handmaiden to spiritualism in all its diverse manifestations within folk culture. Dancer, actor, photographer, and author Geoffrey Holder and his wife Carmen de Lavallade have amassed over the years a collection of works from Haiti, Africa, Mexico, and the U.S. that shares a mystical sensibility. "Spirits" highlights nearly 150 works including African sculpture, Haitian painting, Mexican masks, and North American folk and visionary art. The exhibit was organized by the Katonah Museum of Art, Katonah, N.Y., and debuted at the Chicago Cultural Center.

Through April 5, 1992:
Portland Museum of Art,
Portland, Maine

May 10–July 5, 1992:
Samuel P. Harn Museum of Art, University of Florida, Gainesville, Fla.

August 9–October 11, 1992: Dayton Art Institute, Dayton, Ohio

November 1–January 3, 1993: Milwaukee Public Museum, Milwaukee, Wisc.

January 24–March 28, 1993: Minnesota Museum of Art, St. Paul, Minn.

April 24–June 20, 1993: Boise Art Museum, Boise, Idaho

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intended to be perceived as works of art, microchip diagrams evoke abstract geometric paintings and textile designs. Organized by the Museum of Modern Art in New York, "Information Art" presents 31 computer-generated plots of 22 circuits, as well as actual chips.

Through April 10, 1992:
MIT-List Visual Arts Center, Cambridge, Mass.

May 2–June 28, 1992:
Montgomery Museum of Fine Arts, Montgomery, Ala.

July 7–August 30, 1992:
Albany Museum of Art, Albany, Ga.

September 15–December 15, 1992: National Academy of Science, Washington, D.C.

January 10–March 5, 1993: Oregon Museum of Science and Industry, Portland, Oreg.

April 1–May 21, 1993:
Chicago Atheneum, Chicago

Picasso and Things: The Still Lifes of Picasso

To celebrate in part its 75th anniversary, the Cleveland Museum of Art organized a retrospective of the still lifes created by Pablo Picasso over the course of his prolific and varied career. Nearly 150 works including drawings, paintings, collages, sculptures, and constructions divide into six periods from 1901 to 1969 and range in size from the minute to the monumental. For Picasso, like Cézanne before him, still lifes served as tools for formal considerations. The artist also saddled objects with metaphorical references to his private life and society.

Through May 3, 1992:
The Cleveland Museum of Art, Cleveland, Ohio

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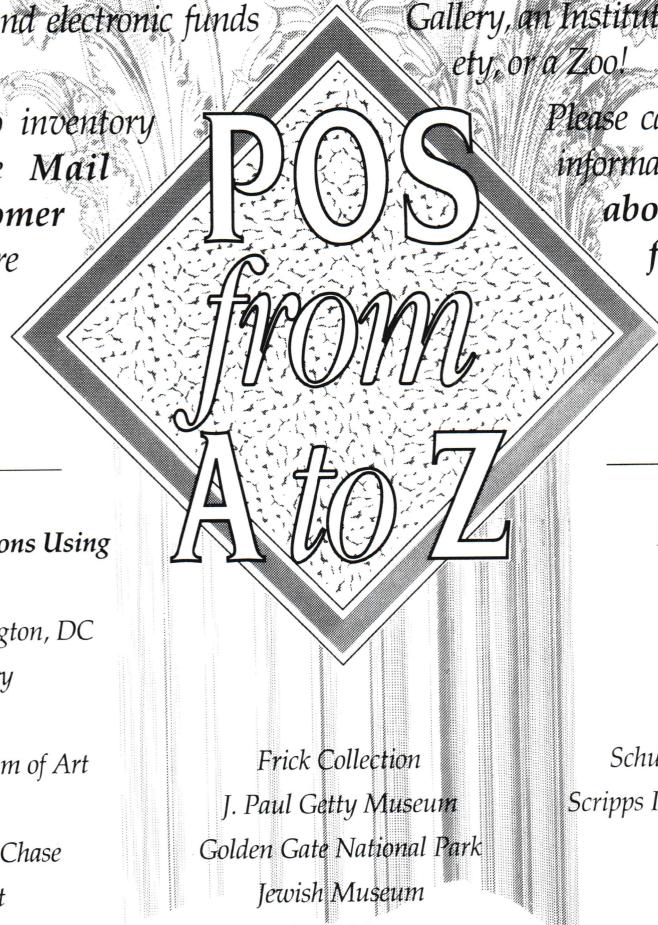
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Darkened Waters: Profile of a Spill

BY DONALD GARFIELD

Located 260 miles downstream from North America's worst oil spill, the Homer, Alaska region experienced first hand the shock to the area's ecology and the disruption of its society caused by the grounding of the *Exxon Valdez* in March 1989. It fell upon the local natural history museum, the Pratt Museum in Homer, to make some sense of the rumors and questionable news accounts that sprang up.

Soon after the disaster, the museum's board recommended the creation of an exhibition. Arranged during

the massive attempt at clean-up, it opened that June. A modest affair, 400 square feet of primarily photographic material, it nevertheless drew 30,000 visitors over the next year, many of whom left their reactions lucidly expressed in a comment book. An overwhelming majority urged the museum to create a traveling exhibition based on the tragedy to inform residents of the lower 48 states what had happened, the price the nation's environment pays for its energy habits, and the difficulty of responding to such an untoward event. The result is "Dark-

ened Waters: Profile of an Oil Spill," which contains as one of its artifacts—alongside a section of an oil boom and make-shift oil-absorbing pom poms—copies of pages from the visitor book, granted a museological apotheosis by being plasticized for subsequent audiences to peruse.

Supplementing the museum's small staff, an advisory committee made up of anthropologists, environmentalists, biologists, representatives of federal agencies, and (early on) officials of the oil industry lent their expertise and opinions throughout the plan-

Ankle deep in the disaster, the Pratt Museum sought to convey that there was more than one truth about the spill.



ning process. According to the museum's curator of education, Martha Madsen, the anthropologists suggested the exhibit tell the powerful story of the oil spill from the point of view of its impact on the community so that the historical narration and scientific analysis join a chorus of voices, those of the people directly affected. They are represented in the exhibition in panels with photographs and quotations, as well as a listening station with extended taped remarks of local inhabitants.

The look of the exhibition—text and photos on wood panels linked by white oil drums, artifacts, and interactive components such as a computer program and microscopes—reflects the character of a small Alaska community and the reality of a limited budget. This quality harmonizes with one of the exhibit's themes, that one way to avoid or minimize the number of future spills is to limit consumption of petroleum-derived products, the pervasiveness of which an oil-products quiz demonstrates.

One proceeds through the exhibit assisted by thematic guide-posts rising from the tops of the panels like oversized index-card tabs. Marker titles include: "A Huge Disaster," "The Rush to React," and "A Shock to Nature." The exhibition employs a multisensory approach without being gimmicky, so that visitors can, for example, lift a rubber mat on an oil drum and smell crude oil or see for themselves the extent of a 600-mile-long spill on any part of the map of the U.S. Comic relief, of decidedly black humor, helps relieve the depressing tale in a panel of cartoons that were inspired by the spill and published in papers nationwide.

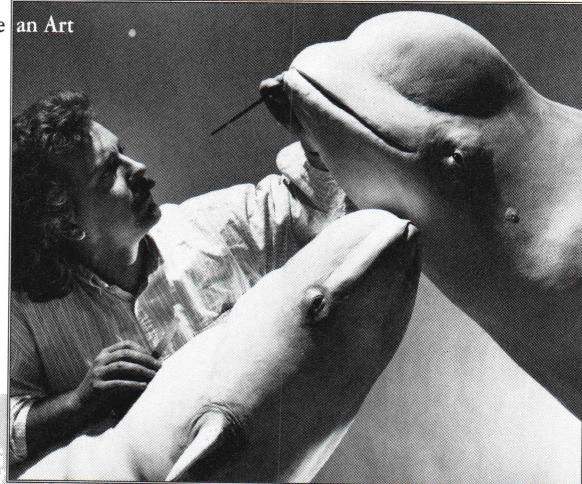
"Darkened Waters" avoids pointing the finger of blame; instead, it lets visitors make up their own minds. Like the demonstration that a tiny amount of oil will spread surprisingly wide on the water's surface, the reasons for the spill range across government deregulation and lack of enforcement, inadequate disaster-response plans, corporate irresponsibility, and ultimately the mechanism that drives the need for ships like the *Exxon Valdez*, the world's dependence on oil.



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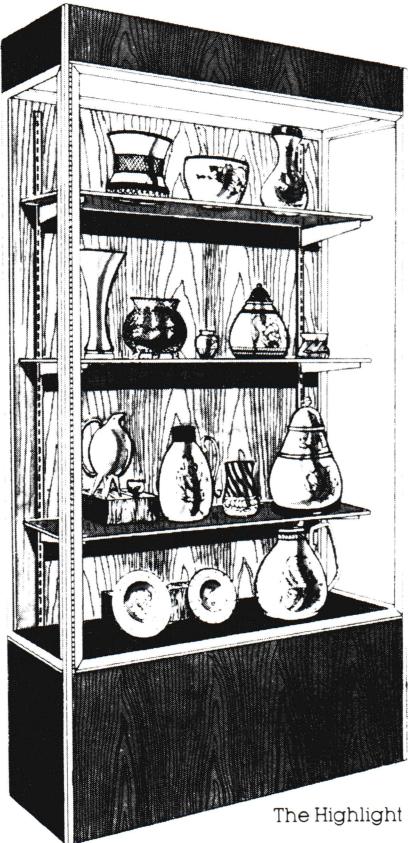
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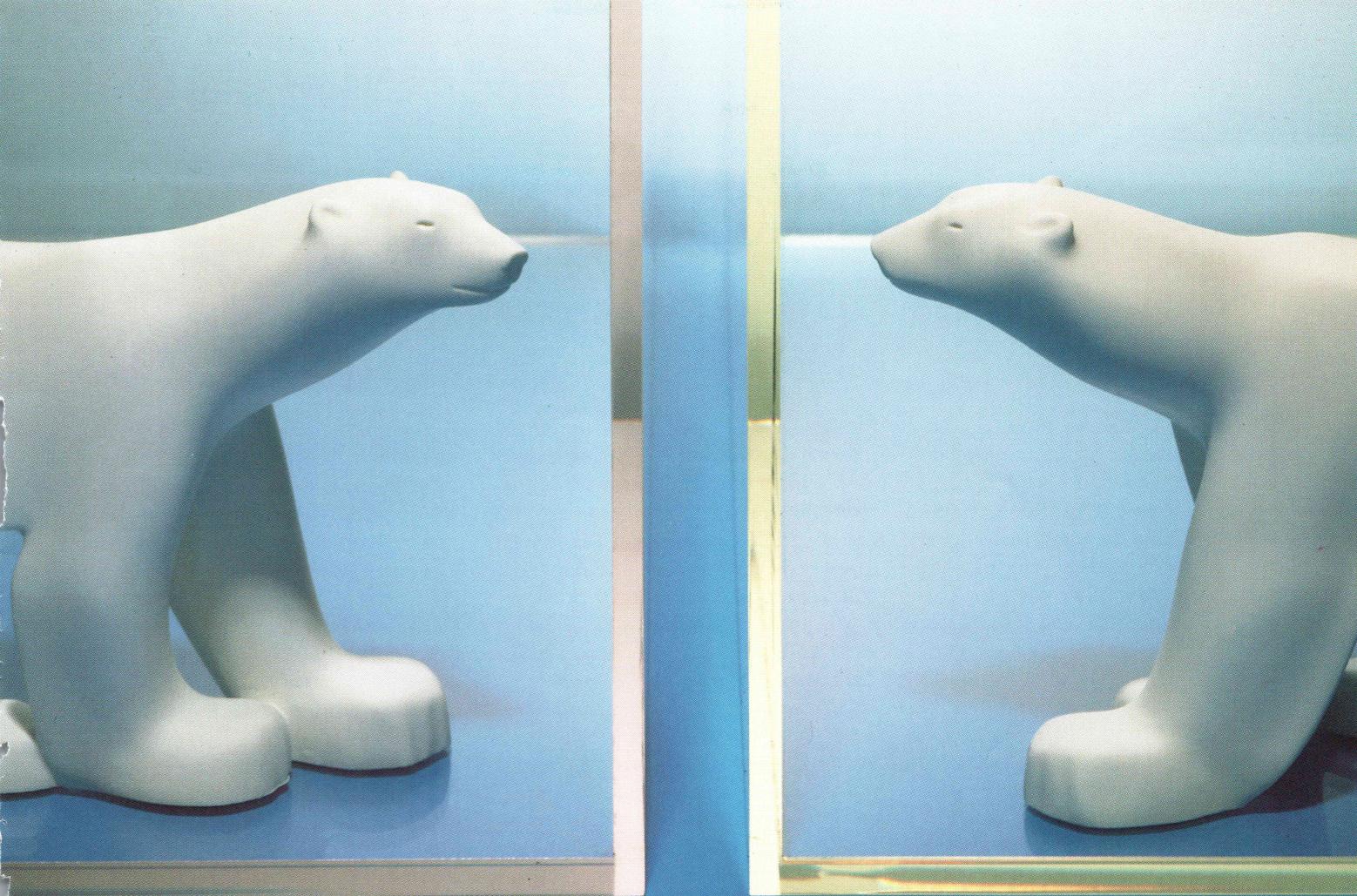
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Exhibit organizers, which in addition to Madsen include the Pratt Museum's director Betsy Pitzman and guest curator Mike O'Meara, recognized that there is more than one truth about the spill. Different parts of the exhibit therefore focus on what a biologist sees, or a fisherman, or an oil industry representative. Differences of opinions about the facts and their interpretation appear in notations called "Point of View," while the museum avoids being cast as the all-knowing and final authority.

The progress of the clean-up and the long-range environmental effects take up a significant part of the exhibit. The death of coastal life is tracked and the lingering problems examined. Madsen says that the exhibit will be updated as it travels and as results become known from some of the government scientific studies that have been kept back because of litigation. She also notes that each venue is invited to add its own epilogue to the exhibit, so that it can serve as a platform for a discussion of local oil-related and environmental issues.

While a sense of tragedy pervades the exhibit, organizers have built into "Darkened Waters" a way for visitors to leave with some hope that solutions can be had. Examples of how individuals and programs have made headway in curbing oil consumption through conservation efforts show possible steps ordinary people can take. A hand-out brochure entitled "Can People Make a Difference?" outlines some actions everyone can take to make a positive contribution. Organizers have also prepared an exhibit catalogue that will appear this spring.

"Darkened Waters" is being circulated until 1995 by the Association of Science and Technology Centers in Washington, D.C. It continues at the National Museum of Natural History, Smithsonian Institution, until April 19, 1992. It then travels as follows: August 29–November 29, 1992: Maryland Science Center, Baltimore, Md.; December 19–March 14, 1993: San Diego Museum of Natural History, San Diego, Calif.; April 3–June 27, 1993: The Carnegie Science Center, Pittsburgh, Pa. □



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The Art of Partnering

BY DAN YAEGER AND CLEMENTINE BROWN

To many in the museum community, tourism might conjure up images of Duane Hanson's humorous lifelike sculpture of a couple dressed in sandals and gaudy floral designs, girded with a vast array of photographic paraphernalia. In reality, tourism and the travel industry are among the most pervasive economic and social forces in our world today, and the museum community can't afford to ignore them.

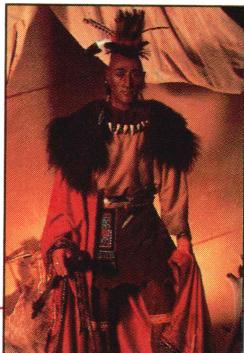
Internationally, travel has been increasing at a dizzying pace in the past decade. According to the *Travel Industry World Yearbook*, worldwide travel expenditures top \$2.5 trillion an-

nually, about 12 percent of the gross international product, making travel and tourism the largest industry in the world. Regular growth in personal income and leisure time has seemingly made travel an "unalienable right," in contrast to the extraordinary privilege it was just a generation ago.

Dan Yaeger, a specialist in travel industry advertising and marketing, and Clementine Brown, former director of public relations and marketing at the Museum of Fine Arts, Boston, are partners in the advertising and marketing firm, Brown/Yaeger Communications Inc., Boston.

The cultural community (including museums), however, has been slow to realize the impact the travel industry holds for bringing visitors—and new revenues—to its doors. Tourists often are viewed, like that Duane Hanson sculpture, as somewhat tacky—to be tolerated, but not embraced. By the same token, businesses within the travel industry have not fully appreciated the value of cultural institutions on their enterprises. Culture is often seen as peripheral or irrelevant to the pursuit of filling airline seats or, in the hotel idiom, putting "heads in beds." The worlds of culture and travel histori-

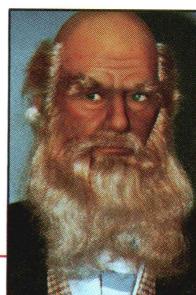
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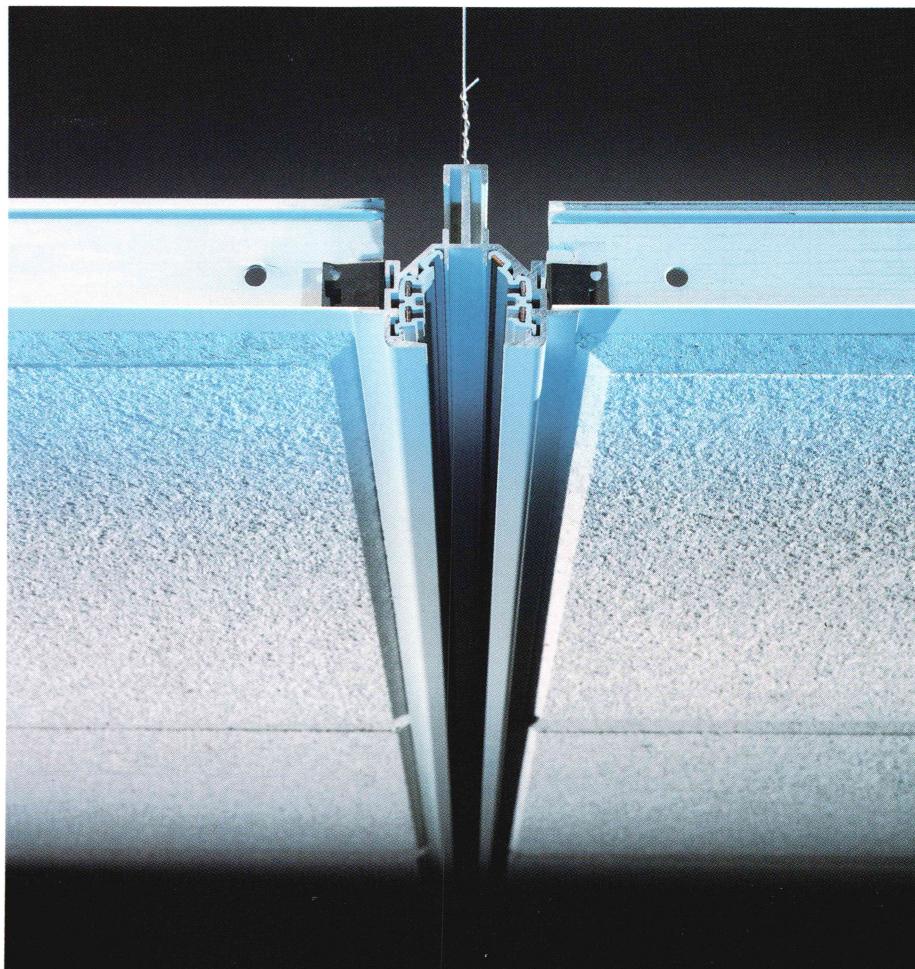
cally have maintained a polite distance.

However, a variety of forces are converging to bring them closer together. Cutbacks in government and corporate arts funding have opened eyes at many cultural institutions to the necessity of divining new sources of revenue. The recession and increased competition are prompting travel businesses to devise new methods of boosting sales. The term "cultural tourism" is in the air. Culture and travel are both beginning to realize the value of establishing relationships with each other, of working together to attract visitors. Both are beginning to learn the potential rewards of what we call the "art of partnering."

Ironically, the two largest segments of the travel industry, hotels and transportation, are relatively powerless in the overall process of stimulating travel. Transportation businesses are a means to a traveler's objective of getting somewhere; few people would consider their flight on a jumbo jet or a stay in a hotel as their primary travel goal. Moreover, travel businesses offer a "perishable" product. If a hotel room goes empty for the night, or if a plane takes off with an empty seat, the business loses potential revenue that cannot be captured later.

Travel businesses are therefore vitally dependent on the "destination" to bring the visitor into a hotel or onto a plane. In leisure travel a destination consists of the attractions and events an area features that give visitors a reason to visit. In many communities, those attractions and events are predominantly cultural in nature (including the arts, educational attractions, and historical sites).

In fact, culture is frequently cited as a major reason for travel in the U.S. According to projections by the U.S. Travel and Tourism Administration, 26 percent of the 35 million overseas visitors to the U.S. visit an art gallery or museum, and 19 percent attend the performing arts. Museum and gallery attendance ranks third out of 13 tourism activities, behind shopping and sightseeing, while the performing arts rank seventh.



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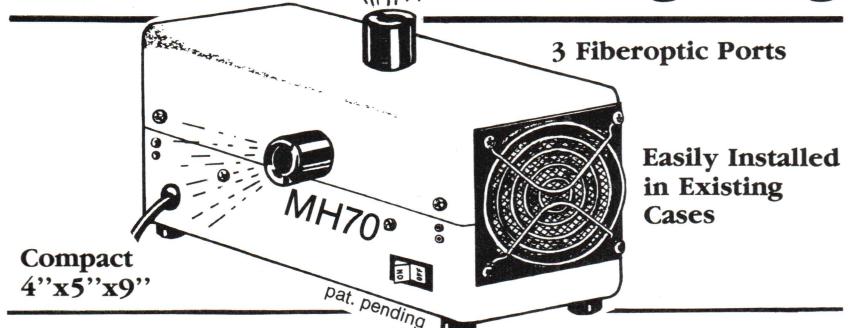
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The potential impact of culture on travel businesses is profound. The now-familiar statistic from the National Endowment for the Arts in 1988, stating that Americans spent \$3.7 billion on arts events versus \$2.8 billion on sporting events, is impressive in illustrating not just the size but the composition of the cultural market. Cultural visitors represent an upscale audience, with the means to travel frequently and in style. This is exactly the type of audience most travel businesses would love to reach, and developing partnerships with cultural institutions is a perfect way to make contact with the affluent visitor.

Coincident with the travel industry's growing realization of the value of culture, many museums today need a "white knight" like never before. In response to the federal arts grant programs of the 1980s, which emphasized private matching funds, museums were prompted to turn to corporations to help meet federal funding requirements. So far in the 1990s, a recessionary economy is making that corporate funding much harder to come by. Earned income generated by visitors from both admissions and ancillary sales (in the museum shop, restaurant, and so on) is growing in importance. To some institutions, especially those without a healthy endowment or strong development programs, survival depends on it.

Also, rising costs are forcing a universal decline in "blockbuster" exhibitions, causing museums to concentrate on offering smaller-scale exhibitions and domestic "exchange" shows, or highlighting their permanent collections on a continual basis. As a result, museum marketing budgets are generally lower than those enjoyed during the "blockbuster" years. The cultural community now needs to seek out creative marketing methods to attract visitors and new revenue. The art of partnering with travel businesses is an economical way of accomplishing that goal.

When a museum engages in the art of partnering, it seeks to attract visitors to its doors by utilizing the marketing strengths of one or more travel indus-

try businesses (and/or other cultural institutions) that have a vested interest in increasing visitation to the area. A partnership has the effect of creating a more significant impact than would be possible were the partners to market themselves individually.

Partnering provides a museum with three significant benefits. First, it introduces the museum to new audiences or broadens existing audiences, including out-of-town and foreign visitors, and extends the museum's "area of influence" far beyond the city limits. Second, partnering provides the museum with new revenue sources. New visitation translates into immediate revenues from admissions and sales in the museum shop and restaurant, and a successful partnership also has the effect of making the institution more vital and attractive in the eyes of future corporate donors.

Third, partnering bestows upon the museum an intangible, albeit important, benefit that affects the foundation of its mission. By creating a successful partnership, the museum's standing is enhanced among its peers,

in its own home town, and in the "outside world" as a driving educational, social, and economic force. The art of partnering helps establish the museum's valuable role in the life of its community, and everyone benefits in the bargain.

While the concept of partnering is the wave of the future for cultural institutions and travel businesses, it revives the spirit of two age-old customs: barn raising and bartering. Like an old-fashioned barn raising, partnering at its best engages the efforts of an entire community to assist one of its members in an enterprise that in the end benefits everyone.

For example, the Cleveland Museum of Art, currently celebrating its 75th anniversary, recently enlisted the travel industry to help promote three international loan exhibitions. The museum, along with the Cleveland Convention & Visitors Bureau, Cleveland Arts Consortium, Continental Airlines, Thrifty Car Rental, Cleveland-area hotels, and a local travel agent, created a "Cleveland Cultural Getaway" package for out-of-town visitors. By pooling funds

and combining energies, the partners created a brochure, conducted a direct marketing campaign, purchased advertising, and developed a nationwide publicity effort.

Although the partners in Cleveland funded a cooperative marketing budget, the "magic" of the relationship is found in the products each organization is contributing to the partnership in the form of barter. Continental Airlines is providing the museum with in-kind services (including transportation of objects for the exhibitions), offering a special airfare to the package, and promoting the package through in-flight advertising and direct mail to its OnePass frequent-flyer program members. The hotels are offering special room rates and providing promotional support through their own communications programs. The convention bureau and arts consortium are contributing valuable mailing lists and acting as the information conduit between the partners during the program's development. The local travel agent is furnishing the nationwide toll-free number and



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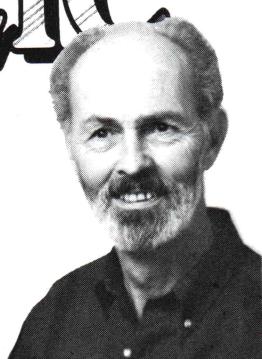
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on-staff travel professionals to respond to visitor inquiries. The museum, for its part, is producing the ads and brochure, coordinating the media placement, and providing, through its 75th anniversary exhibitions, the key selling point of the package. Each of the partners is bartering an item of value to the other partners; by combining them, each of the individual products is significantly increased in value.

While partnering can be as complex as Cleveland's cultural travel program, it can be as simple as two partners displaying each other's brochures or just providing word-of-mouth referrals. Partnerships can be organized around a special exhibition, event, or festival, or they can be on-going and institutionalized. For instance, the Arts and Tourism office of the San Francisco Convention and Visitors Bureau has been promoting the city's cultural attractions since 1989.

All successful partnerships, however, share the common traits of networking, planning, and research. The art of partnering for a museum begins with developing close relationships with the local travel industry. Getting to know the characteristics and strengths of travel industry partners, assessing the partners' value to the museum's marketing needs, is the critical first step and the font from which all promotional ideas flow.

Planning is crucial to the outcome of a cooperative partnership. From the outset, all partners should be clear on the program's objectives, on the division of responsibilities, and on what results the program can be expected to achieve. If money is to be exchanged, one of the partners should have the responsibility of being "banker" and accounting procedures should be agreed upon in advance. A lawyer's advice is highly recommended.

Finally, all successful partnerships culminate with publicizing the results. Each of the partners should be diligent in measuring the impact of the partnership on its business—visitation, sales, new audiences reached—and should share this information with the other partners. This information is vital to planning future partnerships and

to communicating the value of culture-travel partnerships to the community.

Publicizing the results of a partnership is possibly the most important facet of the art of partnering. The Museum of Fine Arts, Boston, which developed a variety of partnerships with the travel industry in promoting Renoir and Monet exhibitions in recent years, is credited with generating \$80 million in economic impact for Boston with the two exhibitions. The Currier Gallery of Art in Manchester, N.H., attracted 74,000 visitors in three months during "Corot to Monet" in 1991 (the museum's annual attendance had been 47,000), thanks in part to the development of a citywide French Festival and extensive culture-travel radio promotions. Both the MFA and the Currier gained recognition as significant economic forces in their communities and, by publicizing the results of their efforts, have opened the doors to future partnerships and funding opportunities.

Partnering between culture and travel is still in its infancy, but is catching on throughout the U.S. and promises to become a dominant trend in museum marketing. According to Anthony Tighe, an intergovernmental affairs specialist at the N.E.A., 40 state travel offices promote the arts in some manner, and 24 have developed strategic plans for cultural tourism. On a local level, hundreds of cultural institutions are developing cooperative relationships with the travel industry, from full-scale travel packages at the Art Institute of Chicago and international special events like AmeriFlora '92 in Columbus, Ohio, to relatively simple museum-hotel weekend promotions at Conner Prairie in Noblesville, Ind.

Partnerships are increasing in popularity because they hold such great promise for museums to increase their visitation and visibility without major capital investments. However, partnering will not obviate the need for public grant funding, membership drives, or corporate sponsorships and philanthropy. Partnering, rather, is a new marketing tool to supplement the more traditional marketing methods of advertising and public relations. □

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Chicago's New Surrealist Presence

BY SUSANNAH CASSEDY

The Art Institute of Chicago has been known in recent years for its collection of Impressionist and post-Impressionist paintings. Now, the museum boasts a large collection of works that could add another dimension to its reputation, and prove at least as popular as the muted shades of Monet's water lilies or the heady swirls of Van Gogh's landscapes.

Last fall, the institute received five Surrealist works by Joan Miró and Paul Klee from the estate of Claire Zeisler, a local artist and art collector. Soon after, it acquired 77 Dada and Surrealist works from museum trustee Lindy Bergman, who, with her late husband Edwin, was one of the first collectors of modern art in Chicago. According to Charles Stuckey, curator of 20th-century paintings and sculpture, the two gifts will establish the institute's Surrealist collection as one of the most important in the country.

Zeisler's donation includes one painting by Miró and four works by Klee. The Bergman gift encompasses a wide variety of media: paintings, drawings, collages, and sculptures. Among the artists represented are Max Ernst, René Magritte, Pablo Picasso, Alexander Calder, and Salvador Dali.

Both the Bergmans and Zeisler were pioneers in the collection of

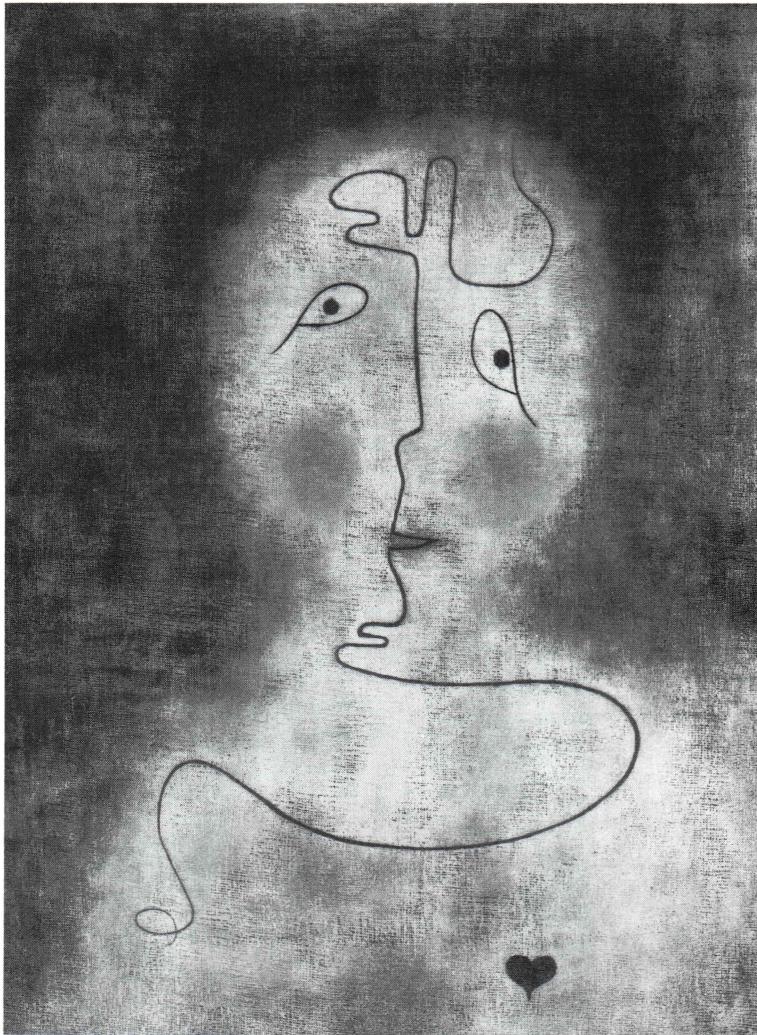
Dada and Surrealist works in the Midwest. Among the first collectors of modern art in Chicago, Edwin and Lindy Bergman devoted three decades to assembling a collection particularly well-known for its comprehensive holding of Joseph Cornell's works. Despite the Chicago art community's distaste for Klee, Zeisler

developed a taste for European modern art during the 1930s and decided to purchase some of the artist's works.

The works will find their home in the recently reinstalled Galleries of Modern Art 1900-1950. Zeisler's and Bergman's gifts won't cover the walls solidly with paintings like the neighboring Impressionist and post-Impressionist rooms. Following the traditional rules of museum display, the Impressionist and post-Impressionist paintings are separated from artwork of the same era done in different media. But Bergman made her donation to the museum on the condition that the works — whether paintings, collages, drawings, or sculptures — all be displayed together, reflecting the tendency of the 20th-century artist to explore a variety of media.

The pleasing play of light and color in the paintings next door may provide fierce competition, but Stuckey has faith in the Surrealist works' widespread appeal. Of all 20th-century art movements, he says, Surrealism is the most universally directed. "Surrealism made the first systematic appeal in art to dream states, the subconscious, and chance," he says.

"Those are such everyday issues, they're a constantly recognized part of one's everyday experience." □



Paul Klee, *In The Magic Mirror* (Zauberspiegelbild) (1934), oil on canvas on board.

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Dissension in the Ranks

The Museum: A Reference Guide

Michael Steven Shapiro, ed., with the assistance of Louis Ward Kemp. Westport, Conn.: Greenwood Press, 1990. 385pp., hardbound. \$65.00.

Reviewed by Carol B. Stapp

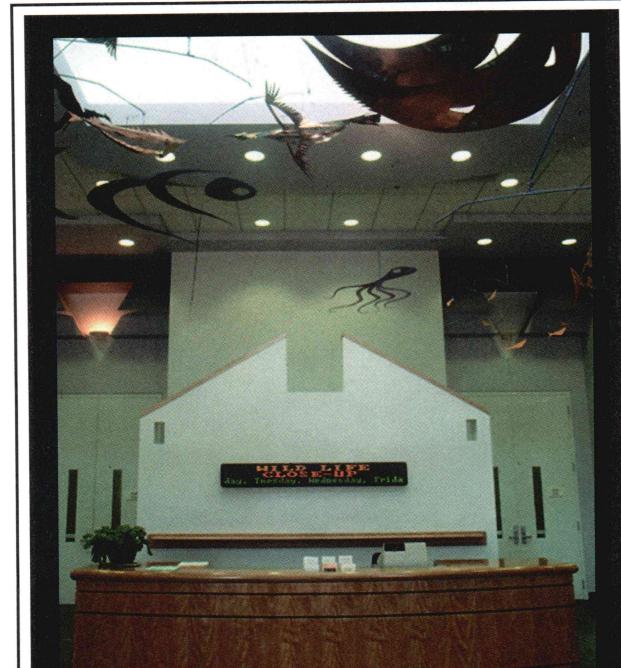
Perhaps the lack of cohesion evident in the essays commissioned expressly for *The Museum: A Reference Guide* can be understood as symptomatic of the factionalism characterizing the museum profession in general. Indeed, the final chapter devoted to surveying museum professionalism concludes rather ruefully that "after a

century of development, museology is still an emerging field, the existence of which is occasionally denied by its own practitioners."

Without organizational unity, essayist J. Lynne Teather argues, the authority and legitimacy of the museum profession is severely undermined in the eyes of the public. A sole voice speaking to the public on behalf of the museum profession, however, would probably not be an attractive proposition to the majority of practitioners in the U.S., who clearly support the plethora of professional organizations that serve and represent them. Just as a variety of professional

organizations can offer valuable diversity, a compendium of 11 chapters by contributors drawn from the museum and university communities can result—if properly coordinated—in a richness of perspective that converts the shortcomings of multiple viewpoints into a strength. Yet the virtues of pluralism in a comprehensive text may be outweighed by its vices when readers are not fairly well versed in the material presented.

The Museum: A Reference Guide is intended to introduce general readers, museum studies students, and beginning professionals to the history and functions of museums. The



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essayists, including the editor and his assistant, present a historical outline, survey of sources, and bibliographic checklist on five species of museums (natural history, art, science and technology, history, and folk) and three facets of museum practice (collections, education, and exhibition), as well as three aspects of the museum milieu (the public, biography, and professionalism).

The book therefore adheres to well-established conventions when partitioning its eponymous subject, even while leaving important topics either unaddressed or addressed only in passing (management, security, conservation) and ignoring whole categories of museums (children's, ethnic, zoos). Conceptually, this orthodox format and incomplete coverage possibly reinforces traditionally perceived differences in museum types; mechanically, the anthology approach and un-integrated chapters produce repetition and contradiction.

What would general readers, museum studies students, and beginning professionals make, for example, of the appearance of Charles Willson Peale in seven chapters or Thomas Hoving in four chapters, the former invoked each time as the patron saint of good museum practice and the latter as the flawed impresario of questionable museum practice? Other figures also appear again and again—most noticeably P. T. Barnum, Laurence Vail Coleman, John Cotton Dana, Benjamin Ives Gilman, George Brown Goode, Theodore Low, Henry Fairfield Osborn, Albert Eide Parr, and Francis Henry Taylor. While their recurrent presence affirms their eminence, replowing the same ground engenders the literary equivalent of museum fatigue.

Redundancy poses less of a problem, however, than consideration of the same topic in widely dispersed sections. Audience research, for instance, pops up in the chapters on the art museum, science and technology museums, museum education, museum exhibition, and the public and the museum; mention of ethics occurs in the chapters on the art museum, science and technology museums, the history museum, the folk

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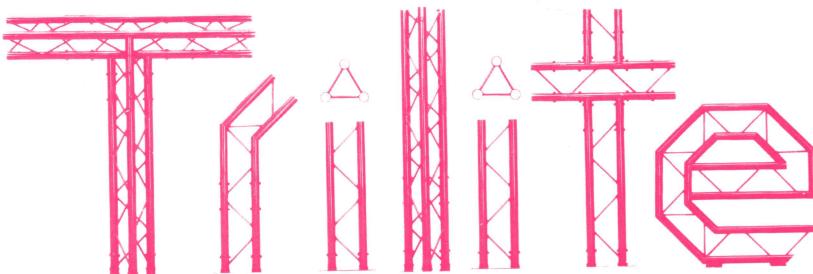
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museum, museum collections, and professionalism. Since the index is restricted to "significant personalities, institutions, and events in museum history and contemporary practice" and cross-referencing among authors is minimal, a vague sense of *déjà vu* or disorientation is likely to arise. A better index would be more immediately useful to readers than the appendixes devoted to annotated listings of museum directories and archives and special collections, along with a listing of museum-related periodicals.

Many of the individual chapters can nonetheless stand on their own, admirable in their breadth and depth. Scott Swank's review of the history museum, along with the examination of museum collections by Katherine Spiess and Phillip Spiess, exemplify an expansive vision wedded to graceful style. Bernard Finn's coverage of the museum of science and technology displays an impressive command of the material, deftly delivered. In addition, a number of chapters can be seen as tantalizing companion pieces. When presenting museum education, Ken Yellis focuses somewhat idiosyncratically on the sociology of leisure time, which leads him to differentiate between visitors and nonvisitors on the basis of *personal psychology*: "individuals who have an 'external focus of control'—that is, who feel themselves at the mercy of fate or circumstance—are less likely to find the museum experience pleasurable. Conversely, individuals with an 'internal focus of control' are often better able to deal with a situation that imposes very few constraints and are more likely to find such an experience both stimulating and rewarding." On the other hand, Michael Shapiro investigates the demographics and deportment of museum audiences in terms of the evolution in norms of public behavior, positing a "*class-bound system* of leisure . . . solidified [into] a dual system of popular and high culture in America" [emphasis added]. The examination of biography and the museum then abruptly turns the spotlight on the producers rather than the consumers, so to speak, of the museum: Louis Kemp

gallops from 18th-century London to New York City in the 1970s, dropping names and skewering reputations in a flash of showy erudition.

These more polished or provocative contributions stand out from the chapters in which the historic outline is merely serviceable or the survey of sources degenerates into a parade of paragraphs covering allied topics or issues. The intended audience, comprised of novices to the field, might enjoy illustrations for both intellectual and visual illumination of the text. The bibliographic checklist will certainly help launch any curious reader deeper into the writings on museums. And even the initiated can learn about the state of the field by attending to the tack taken by the different contributors.

The Museum: A Reference Guide ultimately both suffers and benefits from its multiplicity of voices. Stereotypical categorization and jostling perspectives may represent drawbacks for newcomers to writings on the museum, but for veterans the territoriality and dissonance accurately reflect the museum profession.

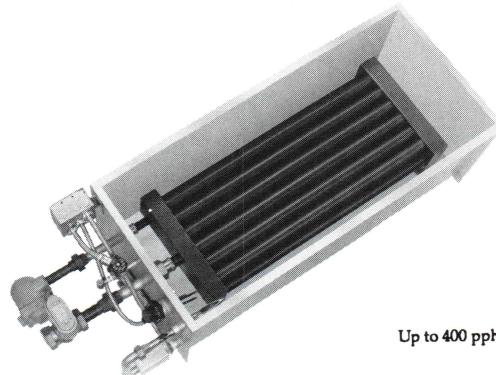
Carol B. Stapp is director of the Museum Education Program at The George Washington University, Washington, D.C.

Painters of a New Century: The Eight and American Art

Elizabeth Milroy, with an essay by Gwendolyn Owens, Milwaukee, Wis.: Milwaukee Art Museum, 1991. 200 pp., softbound. \$24.95

Painters of a New Century serves double duty as the catalogue of the traveling exhibition organized by the Milwaukee Art Museum and as a study of the eight members of an independent art exhibition held in 1908 at the Macbeth Gallery in New York. For the authors, the event marks one of the opening chapters of modern art in America. It redefined the position of the artists vis-à-vis "academic" institutions such as the National Academy of Design and the public. Readers may be surprised to learn that several of the eight painters had intimate knowledge of the workings of the media, so knew how to stage a media event.

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The catalogue's three essays, which precede the artists' biographies and an exhibition checklist, convey the book's scope: "Modernist Ritual and the Politics of Display," "Art and Commerce," and "The Legacy of the Eight: Independent Exhibitions and the 'National Salon.'" In addition to providing historical examinations of the group made up of Arthur B. Davies, William Glackens, Robert Henri, Ernest Law-son, George Luks, Maurice Prender-gast, Everett Shinn, and John Sloan, the book sets their activity within the context of a volatile period in Ameri-can art and culture.—D.G.

American Art: A Catalogue of the Los Angeles County Museum of Art

Ilene Susan Fort and Michael Quick, *Los Angeles: Los Angeles County Museum of Art*, 1991. 512 pp., hardbound. \$75.00

The catalogue raisonnée of the American art holdings of the Los Angeles museum makes a significant contribution to art historical scholarship, while introducing the reader to the museum's institutional history that began in 1913 with the opening of the Los Angeles County Museum of History, Science, and Art. Curators Ilene Susan Fort and Michael Quick provide thorough documentation of the museum's collection of 188 oil paintings, 43 sculptures, and 104 watercolor paintings. Artist biographies and a suggested bibliography provide the general reader with background for the individual entries, which discuss interpretive questions on each work and provide biographical and historical context as well as iconographical and stylistic analysis.—D.G.

Museums and the Shaping of Knowledge

Eileen Hooper-Greenhill, London and New York: Routledge, 1992. 232 pp., softbound. \$29.95

"The Heritage: Care-Preservation-Management"—an international program based in Scotland and designed to meet the information needs of the world museum and heritage communities—has added a number of books to its serial publication, *Museum Abstracts International*. Among

them, *Museums and the Shaping of Knowledge* revisits early museum history in order to apprehend the theoretical foundations of the museum profession. The work begins with an attempt to answer the fundamental question, What is a museum? The methodology adopted in chapters devoted to "The first museum of Europe?"; "The palace of the prince"; "The irrational cabinet"; "The 'cabinet of the world'"; "The Repository of the Royal Society"; and "The disciplinary museum" borrows from French philosopher Michel Foucault, whose theories open new doors to understanding the museum.—D.G.

Nature Perfected: Gardens Through History

William Howard Adams, New York: Abbeville Press, 1991. 356 pp., hardbound. \$49.95

Art, science, and nature converge in the garden, an index of human civilization and mirror of the world's cultural diversity. The global survey of garden historian William Howard Adams traverses both time and space in his attempt to record and interpret what gardens have meant and what they mean today. The eloquent text is complemented by a visually handsome series of photographs, principally by Everett Scott. Drawing from the worlds of art and literature, as well as archaeology, Adams constructs his coverage around the theme of international exchange of aesthetic principles and the study, use, and distribution of plantlife. In a final section, the author explores the impact on Europe of the events of 1492 and beyond, which led in the 17th century to the collecting of what were considered exotic New World plants in the first generation of botanical gardens.—D.G.

The Origins of Natural Sciences in America: The Essays of George Brown Goode

Sally Gregory Kohlstedt, editor, Washington D.C.: Smithsonian Institution Press, 1991. 411 pp., hardbound. \$45.00

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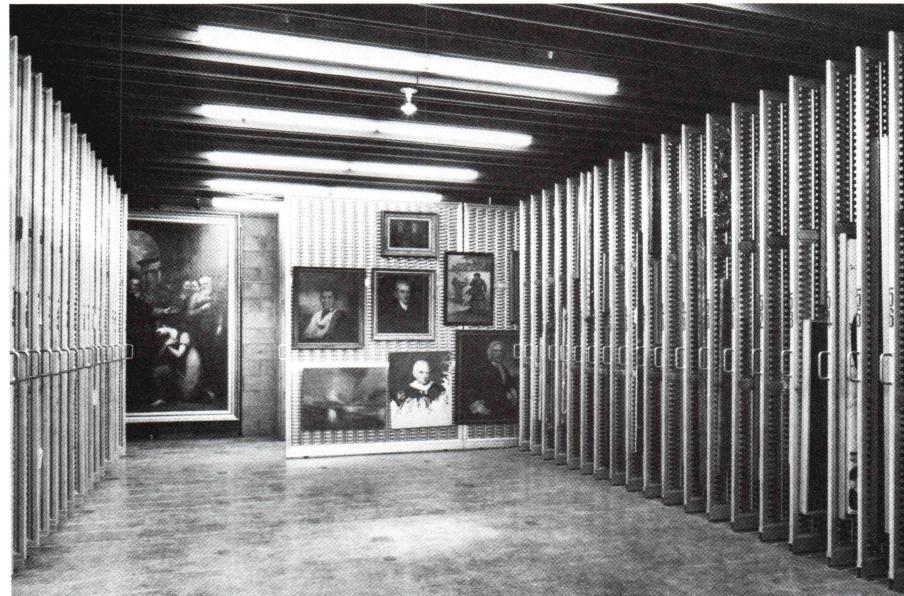
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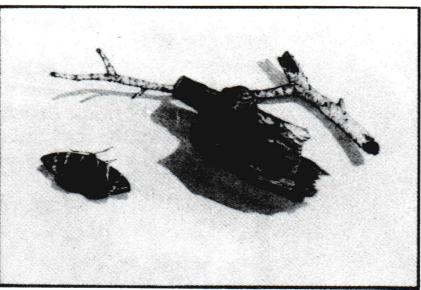
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tional Museum in Washington, D.C. during the last quarter of the 19th century. He combined the practical knowledge that comes from daily work in a museum with a broad theoretical interest in the principles and practices of the fledgling profession. The first to write a history of natural history in the U.S., Goode also pondered how museums of the future should be structured. As museums of today look toward the next century, it may benefit practitioners to acquaint themselves with Goode's writings, which, after a biography by Sally Gregory Kohlstedt, include essays devoted to the beginnings of natural history in America; the beginnings of American science; the origins of national scientific and educational institutions of the U.S.; museum history and museums of history; and museums of the future.—D.G.

Esthetic Recognition of Ancient Amerindian Art

George Kubler, New Haven, Conn. & London: Yale University Press, 1991. 276 pp., hard-bound. \$32.50

George Kubler crowns a distinguished career as a Pre-Columbian scholar with a distillation of insights around the central theme of "how ancient American objects of esthetic value in the visual order have been considered since the Discovery of Columbus." More interested in how than what, Kubler chronicles through a series of 70 "biographical soundings" the varied approaches with which three classes of individuals have responded to Amerindian art and culture: native Americans, Europeans, and Americanists. Beginning with Columbus the cast includes the likes of Indianist European Bernardino de Sahagún; Indian historian Garcilaso de la Vega, El Inca; Alexander von Humboldt, Charles Darwin, and Karl Marx; Americanist historians of art since 1840; and anthropologists and archaeologists after 1875. In this year of burgeoning studies on America, Kubler's work raises elemental questions of interest not only to Pre-Columbianists but to art historians, archaeologists, anthropologists, and philosophers.—D.G. □

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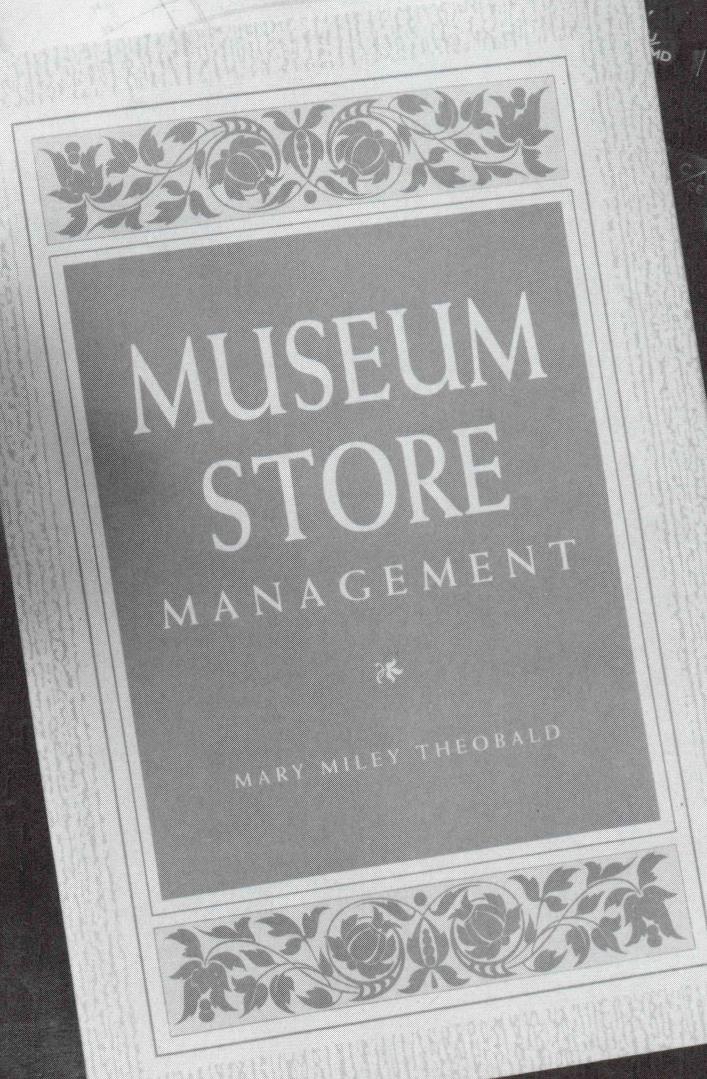


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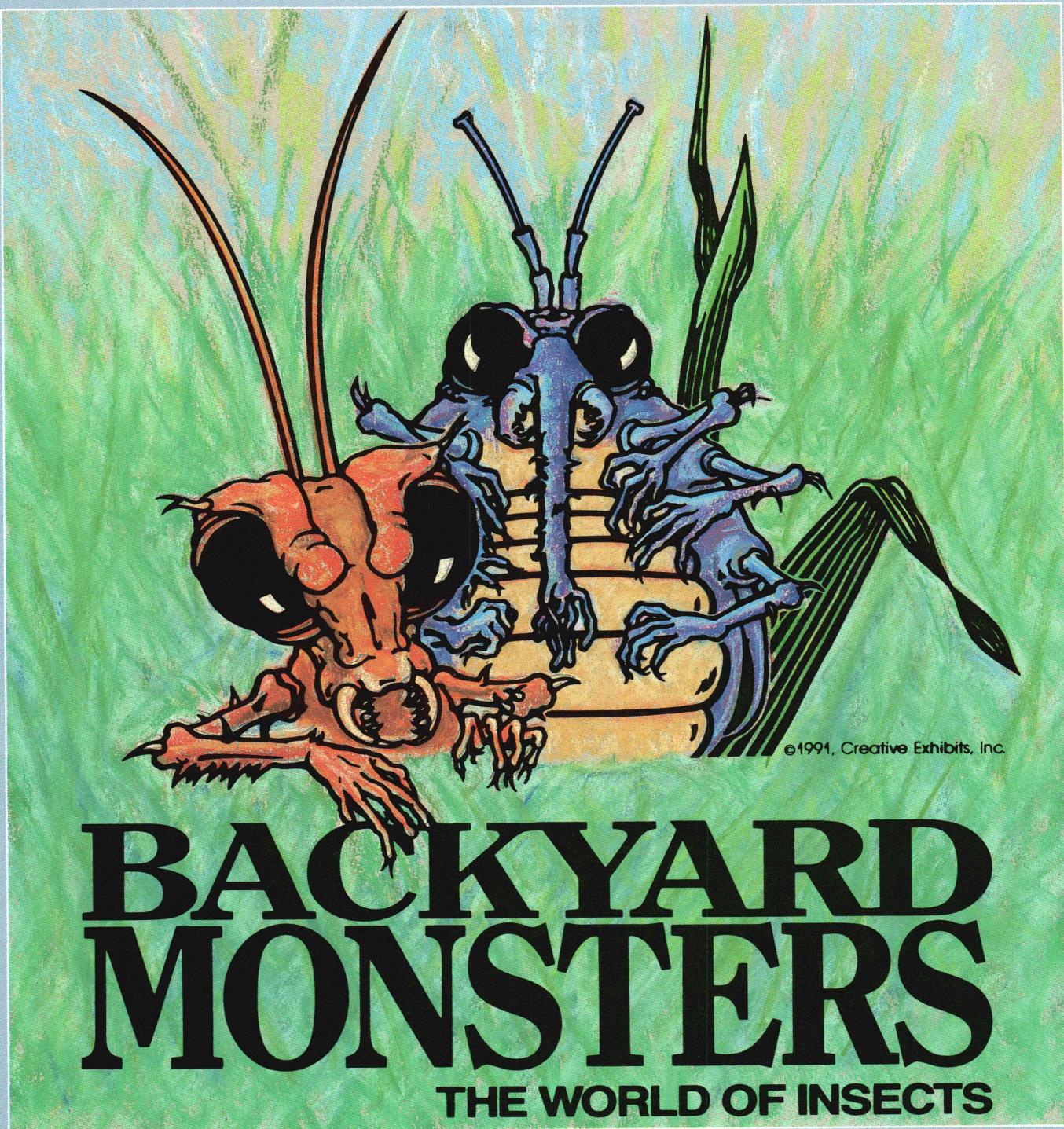
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Art and Ecology

THE MUSEUM AS ACTIVIST



The rapid destruction of habitats world-wide and the deteriorating condition of urban life have triggered a new wave of environmental awareness. Visual artists, along with writers, musicians, and performing artists, are in the vanguard of those attempting to raise public consciousness about the future of the planet. Art and natural history museums, zoos and botanical gardens have an opportunity to build upon this momentum by sponsoring ecological artworks, reinterpreting permanent collections, and organizing exhibitions on the subject. These activities help stimulate positive changes in both society and the institution.

Ecological art, emerging from the environmental art movement of the late 1960s and '70s, is a relatively recent phenomenon. Through these works, artists propose or implement solutions to such environmental problems as urban waste and the loss of biodiversity. Most projects address these concerns by revitalizing natural and urban habitats, thereby encouraging the optimal conditions for life. They tend to be located in or near major cities: landfills, vacant urban lots, rivers, railroad corridors, the continental shelf are all creatively undergoing remediation and reclamation by artists. Not only are many of these sites made inviting for native species of plants and animals, they are conceived as public spaces where people can develop a closer relationship with nature.

One of the most important ecological artworks executed to this date is Patricia Johanson's *Fair Park Lagoon*, renamed *Leonhardt Lagoon* in Dallas, Texas (1981-86). It was commissioned in 1981 by Harry Parker, then director of the Dallas Museum of Art, to commemorate the state of Texas's sesquicentennial. After inviting Johanson to propose a solution to the declining condition of the lagoon, the museum exhibited her drawings and models, which initiated a major fundraising drive. *Leonhardt Lagoon* sets an important precedent for museums to play an ac-

tivist role in environmental remediation and public education.

The lagoon, over five city-blocks long, was constructed in the 1930s as part of a flood-control project. Since that time, the water had become a solid mat of algae, suffocating other forms of life. This condition was stimulated by the seepage of synthetic fertilizers into the waters of the lagoon. In collaboration with curators at the Dallas Museum of Natural History Johanson researched the area, which was once a thriving wetland. She introduced native plants, fish, and reptiles into the lagoon in order to restore and balance the food chain. To help purify the lagoon, while providing food and shelter to small animals, she selected indigenous emergent vegetation adapted to shallow shoreline waters. Serving multiple functions, the plants' roots also stem shore erosion by reducing the impact of waves.

Johanson also created a network of sculptures cast in gunite, a type of concrete that was well suited to the design's flowing organic forms, that enabled the community to venture out into the lagoon. These sculptures, located at both ends of the lagoon, loosely define the roots and leaves of two introduced plants: *Sagittaria Platyphylla* (the Delta Duckpotato) and *Pteris Multifida* (Texas Fern). Together they form interconnected paths and bridges that function as observation platforms and seating for the public. Functioning as a refuge from city life, *Leonhardt Lagoon* is a "living exhibit" that has been adopted by the Dallas museum.

Ecological art offers an ideal opportunity for joint sponsorship and collaboration between art and natural history museums, zoos and botanical gardens. Many of the traditional boundaries between institutions are transcended by ecological art, which is based on a holistic, interdisciplinary approach to problem-solving. These artworks are not only rooted in nature and the natural sciences, but also in the cultural history of a site. The imagery and content of many projects are inspired by Native American cultures which have long practiced environmental ethics. Museums can take advantage of multidisciplinary educational programming developed around the themes of art, anthropology, and natural

Ecological art can broaden a museum's mission and help define its role in society.

Barbara Matilsky is curator at the Queens Museum of Art, Flushing, N.Y.

Opposite: Thomas Cole, River in the Catskills (detail) (1843). The tree stump as symbol of the widespread loss of virgin forest.



Patricia Johanson's *Leonhardt Lagoon* (1981–86) in Dallas, Tex. One of the most important ecological artworks to date.

history. Such integration of fields will also attract new sources of funding since many foundations are interested in innovative programs that address related concerns.

By far the most important benefit accruing to museums that support ecological art is the establishment of new and vital community connections. Another work that can be examined within this context is Mel Chin's *Revival Field* (1990–present), which was supported by the Walker Art Center in Minneapolis and created in conjunction with an exhibition of the artist's work organized by Peter Boswell, the center's associate curator. *Revival Field* attempts to demonstrate a safe, natural means to clean up toxic waste from the soil of the Pig's Eye landfill in St. Paul, Minn. The project is based on the capacity of a unique group of plants, called "hyperaccumulators," to absorb heavy metals through their vascular system. Chin became interested in the process of "Green Remediation" after researching the work of Rufus L. Chaney, senior research scientist at the U.S. Dept. of Agriculture. *Revival Field* represents the first attempt to test Chaney's laboratory work on a large scale.

Although *Revival Field* was initially funded by the National Endowment for the Arts, the Walker Art Center contributed additional money to complete its construction. It has also begun fund raising to continue the cultivation and harvesting for a three-year period. In addition to economic support, Boswell and other

members of the institution bolstered the credibility of the project by attending and mediating numerous meetings between Chin and public officials. The Minnesota Science Museum has subsequently become involved and will sponsor a symposium with the Walker to further the links between art and science.

While restoring nature and the urban environment, artists also redefine their role in society. By abandoning the isolation of the studio, artists like Chin and Johanson are expanding the definition of art and forging a new identity for themselves. Traditionally, the process of creating art has been an individual pursuit. By contrast, ecological art is dependent upon an institution—museum, college gallery, or state arts organization—and is a co-operative effort with the community.

By supporting ecological art, museums also have an opportunity to redefine themselves and how their audience perceives them. When museums were made public in the late 18th century, they were conceived as repositories for objects of contemplation. This has been their emphasis for centuries; however, since the 1960s, museums have weathered criticism for exhibiting art divorced from its context and functioning at a distance from the public. Sponsoring ecological art gives the museum an opportunity to leave the citadel and reach out into the community.

One way to sponsor ecological art is by commissioning an artist to study and propose

solutions to a local or regional environmental problem. By providing funds for research and for the creation of drawings, photographic essays, models or multimedia installations, the museum has material to organize an exhibition, which may result in securing grants from government agencies or private foundations. Symposia and lectures can be organized as further outreach activities with local officials and concerned civic organizations participating. Functioning as a creative clearing house for information and new ideas, the museum has, at this stage, already played a vital role in heightening public awareness and stimulating community involvement. What follows depends on the strength of the artist's vision and the museum's commitment to pursuing its implementation.

Reinterpreting the Permanent Collection

An art museum can also heighten environmental awareness by interpreting its collection and mounting exhibitions to reflect relevant issues like deforestation and cultural attitudes towards the land. Keen observers of the natural world, artists throughout history have sought metaphors in nature to help define human existence. During periods characterized by environmental change, artists responded by inventing new genres and imagery to cope with the problems of human survival. Although the forces of "progress" were often against them, they eased the psychological tensions concomitant with the developing schism between reverence for nature and its exploitation. By adding anthropology, mythology, and environmental history to art history, museums have an opportunity to interpret many works in their collection to acknowledge these realities.

As an example, the image of the sacred tree is ubiquitous to all cultures and through many periods of art. Artists introduced the image of the tree, which reconnected peoples to creation myths and symbolized the fertility of nature, during periods of environmental stress in many part of the world. It emerged in Mesopotamia during the fourth millennium when the introduction of the plow permitted the cultivation of large tracts of land. Intensive agricultural practices usually results in soil depletion and deforestation, which environmental historians speculate contributed to the collapse of the civilizations of Mesopotamia, Greece, Rome, and the Maya.

Fresco paintings from Pompeii provide insight into this deteriorating environmental condition. Artists often portrayed a denuded landscape dominated by a religious shrine that was sited near a lone sacred tree or in a

small grove. During such periods of deforestation, the artist appropriated the tree to affirm nature's life-generating power. By contrast, artists of the 19th century like Thomas Cole and Winslow Homer transformed the iconography of the sacred tree to connote the loss of nature from human intervention. Their landscape paintings featured a new motif—the tree stump—which reflected the widespread loss of virgin forests in the eastern U.S.

Only since the late 1980s have museums begun to respond to environmental issues by providing a forum for an increasing number of artists interpreting these themes. "Revered Earth," organized by the Center for Contemporary Arts of Santa Fe, began a two-year museum tour in 1990 with sculptures and paintings that interpret contemporary artists' communion with nature. "Fragile Ecologies: Artists' Interpretations and Solutions," organized by the Queens Museum of Art (September 15–November 29, 1992), will travel nationwide with the Smithsonian Institution Traveling Exhibition Service. It features the ecological art of 10 contemporary artists, including Patricia Johanson, Mel Chin, and Helen and Newton Harrison, who provide solutions to environmental problems. Since most of the work is site-specific, drawings, models, photographic essays, video and multimedia installations will be exhibited. The show will also contain the Los Angeles River Project (1989), a 12-monitor video installation created by Wilson High School students that interprets life along the river and offers solutions to its myriad problems.

There are many ways for institutions to contribute to and benefit from environmental activism. The ones discussed above represent both new and traditional means of communicating with the public, one of the primary functions of both art and museums. By commissioning ecological art, institutions actively participate in remediating the environment. The process acts as a catalyst for community involvement, collaboration between institutions, and multidisciplinary educational programming. Interpreting art from an environmentally conscious perspective not only underlines the significance of work from a given period, but also ensures its relevancy to concerned audiences of today. Exhibitions on the environment convey new insights and ultimately demonstrate the influential role that art and museums can play in contemporary society. Museums that broaden their mission to include these activities assume a powerful responsibility that potentially reverberates beyond the institutions' walls. □

Artists throughout history have sought metaphors in nature to define human existence.

Environmental IMPACT

From May 21, 1988 through January 2, 1989 between 525,000 and 600,000 visits were made to a Smithsonian Institution Traveling Exhibition Service exhibition, "Tropical Rainforests: A Disappearing Treasure," installed in the S. Dillon Ripley Center on the National Mall. After leaving Washington in March 1989, the exhibition began a 14-city tour of major science and natural history museums that will end in 1994. By early 1992, "Tropical Rainforests" had been seen by over 1.5 million people in nine cities. Its focus on tropical rainforests and the complex issues surrounding them—deforestation, competing multicultural demands, resource management—reflects a recent trend of museums addressing critical social and environmental issues within the context of an exhibition.

Guided by leading scholars in the field of tropical ecology and by museum educators, exhibition planners made every effort to view visitors as active, rather than passive, participants in the museum experience. Yet, would "Tropical Rainforests" succeed in engaging visitors with the issues? Could the exhibition stimulate visitors to comprehend the complexity? Would it be a perceptual trigger to reflective experiences?

The basic design of the study called for personal interviews with a quota sample of visitors based on their experience with the exhibition (both people who *had* and *had not* seen the exhibition), gender, and age. We wanted to assess the familiarity of the public at large with the issue of tropical rainforests, independent of this museum exhibition, and

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if knowledge about rainforest issues differs measurably between these groups.

Our initial assumption was that we would encounter few—if any—individuals who were totally unfamiliar with tropical rainforest issues through the mass media. To our surprise, however, 96 out of the 625 respondents reported such a lack of knowledge. Consequently, we classified the interviewees into four groups:

Group A No exposure to the exhibition *and* no familiarity with the subject through media exposure (96 respondents)

Group B Exposure to the exhibition *but* no familiarity with the subject through media exposure (81 respondents)

Group C No exposure to the exhibition *but* familiarity with the subject through media exposure (159 respondents)

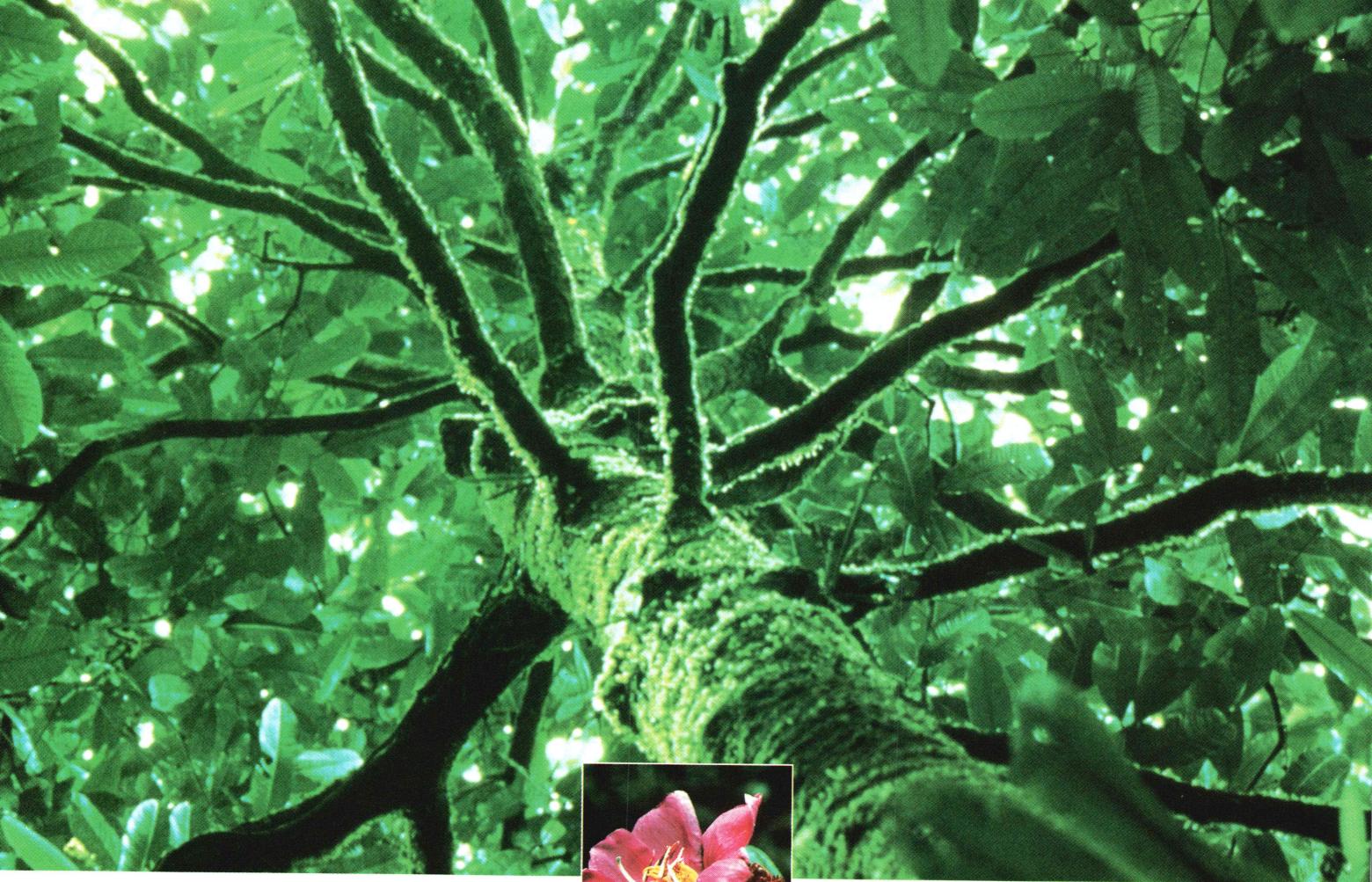
Group D Exposure to the exhibition *and* familiarity with the subject through media exposure (289 respondents).

Group Descriptions and Comparisons

The respondents were selected on the basis of their exposure to the "Tropical Rainforest" exhibition (seen or not seen) and subsequently divided for analysis purposes into media awareness categories. Nevertheless, the results show striking similarities between individuals who keep up with issues in the press and between those who do not, independent of the exhibition.

Individuals from Groups A and B shared many demographic characteristics: they tended to be much younger than media-aware adults (about one fourth of visitors were under 18 years old, compared with 6–10 percent of the

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Examples of the rich vegetation found in the tropical rainforest of Mulu National Park, Borneo.

last two groups). They were more likely to be students or have lower educational attainment, as well as less likely to live in Washington, D.C. or its suburbs. These visitors came more often in groups of students, several adults, and adults with children. In the following analysis of visitors' perceptions and attitudes, the no-exposure group (A) is excluded as they—understandably—were not asked many of the attitudinal and perceptual questions.

Visitors who were familiar with the subject through media exposure, Groups C and D, also shared distinct socio-demographic backgrounds. They reflected a premuch older population, came mainly alone or with one other adult; many worked within walking distance of the Smithsonian and were likely to be repeat visitors.

Of the visitors who saw the exhibition, 78 percent were also conscious of tropical rainforest issues from media coverage. Hence, we can say that people who follow current affairs are likely to reinforce their awareness by seeking education through museum experiences.

Of those who had heard of the exhibition previously, few had responded to newspaper, TV, or radio coverage. The single most important factor that influenced attendance was word of mouth: other people's recom-

mendations appear to matter. The museum-going public clearly relies on a network of friends, family, and colleagues to make choices about attending specific exhibitions. The banner located outside also proved a powerful attention-getter. Two-thirds of all visitors to the exhibition—and nearly 40 percent of non-visitors—spotted it before entering.

Attitudes and Perceptions: Seeing the Rainforest for the Trees

To assess the exhibition's effectiveness in communicating key issues concerning tropical rainforests, the questionnaire measured specific, basic exhibition information and educational goals about (1) the appearance of rainforests; (2) the prognosis for their future; (3) whether and how tropical deforestation affects our everyday lives; (4) explicit messages in the exhibition or media coverage; (5) causes of and solutions to the disappearance of tropical rainforests; and (6) what individuals can do on their own to help solve the problem.

■ Are tropical rainforests perceived as beautiful and fragile? Exhibition-only visitors reflected an understanding of this message more directly in their responses than did peo-

ple exposed to media presentations. The former were far more likely than Groups C and D to conclude that rainforests are places of beauty and that the basic message of the exhibition is a call to protect and preserve them, with less cynicism about the ability to do something about it.

■ Do visitors perceive the rainforest as fragile? Media exposure conveyed a perception of "gloom and doom," regardless of seeing the exhibition. For people familiar with the media (Groups C and D), the exhibition reinforced preconceived attitudes that the situation is bad, politically embroiled, and requiring governmental cooperation on international levels. These media-aware visitors were far more likely to say that solutions to the problem of rainforests are complex and difficult. They were more likely to report that their own personal choices lie in the political arena—writing Congress, joining environmental groups—than those people whose knowledge was limited to the exhibition.

Exhibition exposure alone resulted in a heightened awareness of the rainforest as a precious and beautiful resource. The exhibition presented some information about the political ramifications of resource decisions, but exhibition-only visitors did not pick up on this information; the exhibition was less effective than the media in conveying the political dimensions, the pessimism over deforestation, and the urgent call to action.

■ Do visitors think the tropical rainforest is important to their everyday lives? Responses reveal striking differences among the groups. Those with familiarity only from the exhibition most often said it affected their lives very little, while more heightened and internalized awareness exists among visitors exposed to the media's messages. People who both saw the exhibition and were media-aware said that deforestation affects their lives dramatically (32 percent) and influences them through the greenhouse effect (26 percent).

■ Do visitors understand the complexity of the issues concerning the use, destruction, conservation, and management of the tropical rainforests? Because exhibitions are vehicles for museums to present knowledge to the visiting public, whether an exhibition conveys a specific message is one of the tests of its public success. Eighty-six percent of the exhibition visitors understood there to be a message, while only half of their media-only counterparts could identify a basic message in the media's coverage of the issues.

The responses of Group B visitors attest to the exhibition's communicative strength. Visi-

tors unbiased by other presentations of tropical rainforest issues did indeed pick up on the messages the exhibition team sought to convey: protection and beauty. Visitors with media exposure were more likely to read other problematic issues into the message: awareness, destruction, and environmental problems. Exhibition-only individuals could immediately recall the basic messages, which were more diluted for other visitors. Thus, the exhibition served its role successfully as an introduction—and an effective one at that, given the public's immediate recall ability—to this complex issue.

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In answer to questions about perceived causes of the rainforests' disappearance and what major solutions might entail, visitors saw economic pressures and development as the dominant forces behind rainforest disappearance—at least a quarter of all responses in each group. In regard to personal involvement, visitors were asked what they could do to help solve the problems of the rainforests. People who had only seen the exhibition couldn't envision their direct actions as contributing anything. Their most frequently given response (43 percent) was "nothing." In contrast, media-aware people believed in the effectiveness of personal political engagement. One-third of media-only visitors stated they could write Congress and act through political involvement.

The exhibition team developed "Tropical Rainforests" to take the message of tropical deforestation to the Smithsonian's public and to museum-goers across the country. People who saw the exhibition at the Smithsonian, regardless of media exposure, proved in the end to have a high regard for education as a means of resolving the issues at hand.

The results of the Smithsonian study begin to suggest that exhibitions treating environmental issues *can* achieve educational goals by providing information that reinforces an individual's prior exposure or commitment to a topic. More importantly, such exhibitions appear to provide a valuable introduction for the visitor who happens to visit them accidentally and view them without any prior information.

As social scientists, our challenge lies in refining methodological approaches to understanding the learning process that occurs in the exhibition context, as well as providing estimates of the different population groups that visit exhibitions. The challenge to exhibition teams is in creating exhibits that attract those serendipitous visitors who would otherwise forego the wealth of knowledge that is offered by an exhibition like "Tropical Rainforests." □

Because of its controversial nature, a natural history exhibition recently designed and produced by the California Academy of Sciences in San Francisco generated a lot of dialogue. "The Vanishing Desert: California's Threatened Habitat" greets visitors with a lifelike diorama of a dirt-biker "popping a wheelie" atop a 14-foot-tall sand dune. It effectively draws the audience into an exhibition that strives to make viewers more sensitive to the desert, which many perceive as lifeless, barren tracts of land.

"The Vanishing Desert" celebrates the richness of desert life and beauty while presenting the effects of human impact. Its primary goal is to inform visitors about the desert's delicate ecology and the interrelationships among species that evolved to survive in this

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The California Academy of Sciences' controversial exhibition, "The Vanishing Desert: California's Threatened Habitat."

DISPUTED TERRITORY

California's Vanishing Desert

BY

LINDA KULIK



demanding environment, while instilling wonder about the desert and its dramatic life-forms and showing how susceptible this habitat is to damage.

The importance of the California desert is reflected in the fact that its 25 million acres contain 500 species of vertebrates, nearly twice as many plant species, and thousands of insects and other invertebrate species. Drawing upon the expertise of the academy's nine research departments, "Vanishing Desert" presents the most current scientific information about desert ecology. The subject also is regionally topical and timely.

The exhibition's broader goal is to encourage people to be more thoughtful about

sociation, Dirt Alert, and The Mendocino Society expressed their strong objections. The academy's directors of public programs and research met with these representatives in the exhibition gallery and carefully went over each of their concerns. Following that discussion, the American Motorcycle Association issued a nine-page letter citing further criticisms and containing a list of demands for immediate changes. Because the changes requested would have compromised scientific accuracy, the academy did not agree to implement them.

Pressure from these groups continued for several months. A phone campaign by ORV enthusiasts generated 6 to 10 calls daily for three weeks. At least 90 percent of the callers had not seen the exhibit. The director of public programs suggested that callers come to the academy and tour the exhibition with him. Of those who did, the majority thought the exhibit was not as bad as they had been led to believe. The April 1991 issue of *In Gear* magazine had an article about "Vanishing Desert" that ended with, "If you can't see the exhibit, at least write a letter to the following and tell them what a biased politically misrepresented exhibit they have promoted." In May 1991 *Dirt Rider* magazine ran a two-column article plus photo under the heading "Legal Alert" stating that "dirt bikers are given the villain's role with tire tracks painted on the walls and a picture of a dead rodent allegedly murdered by ORV users . . . [in this] sensationalized exhibit." It asked readers to "write to sponsors of the California Academy of Sciences including the City and County of San Francisco." A sponsor list, copied from donor recognition panels in the museum, was provided along with the name and address of the academy's executive director. Each letter-writer was offered a free *Dirt-Rider* sticker as an incentive.

At least 100 letters were received. A bulletin board labelled "Desert Forum" was installed at the exhibit entrance, and letters pro and con were posted with names and addresses obscured to protect the writers' identities. Articles from *In Gear* and *Dirt Rider* were put up alongside those from the *San Francisco Chronicle* and other publications supportive of the exhibit.

The director of public programs received a concerned call from an aide to a state legislator, but an attempt by ORV-users to discredit the academy was unsuccessful. Packets of material expressing pro-ORV views were sent to each member of the academy's board of trustees in an effort to close the exhibit.

The exhibit opened on Saturday.

By Monday controversy raged.

**The American Motorcycle Association
and others objected strongly
and issued a list of demands.**

what they do and how they live: Each one of us contributes to the enormous pressure to exploit the desert for resources. Examples of various forms of human impact—mining, military use, agriculture, housing, and recreational activities—educate visitors about cause and effect and in the cycle of supply and demand. This exhibition serves as a metaphor for the impact people have on the entire planet.

We anticipated strong reaction to the exhibition because many groups hold polarized positions regarding the future of the desert. "Vanishing Desert" opened on a Saturday; by Monday, controversy raged. Representatives of mining companies and off-road vehicle (ORV) groups including the American Motorcycle As-

"Vanishing Desert" remained open for its full six-month run. The academy reviewed all label copy to double-check its validity. A few minor changes were made to improve clarity but no factual material was altered. We contacted the Bureau of Land Management to discuss a few final revisions. Still, news that the academy was considering changes generated more letters of concern. Some writers worried that the academy was caving in to the exhibition's critics by making any changes at all. A number of environmental groups went so far as to chastise the academy for not taking a stronger advocacy position in the exhibition. But most visitor responses expressed appreciation that we had produced "Vanishing Desert."

The extra time and effort the staff put into checking facts to ensure a balanced viewpoint proved essential. They presented information clearly and were prepared for challenges to all aspects of the subject matter. We learned how important it is for a museum's director and trustees to be involved early on in an exhibition such as "Vanishing Desert." Ours understood the potential for negative reactions and controversy. The decision to formulate from the start an institutional position regarding the subject matter and related philosophical issues also proved to be a wise one. Contacting special interest and regulatory agencies in advance was also useful. Lastly, the staff kept their minds open when listening to criticism, avoided preaching, and were not afraid to present diverse viewpoints.

Why so much reaction to this particular exhibition? The California Academy of Sciences has mounted exhibits on threatened habitats before without eliciting this level of controversy. Perhaps the plight of rainforests and rhinos are distant enough that people can sympathize without seeing any connection to their own particular lifestyles. But the nearby desert is real; issues of human impact are real—and possibly too close for comfort. Those familiar with the areas and topics discussed in "Vanishing Desert" have strong opinions about what affects them directly. Visitors to the academy own ORVs, enjoy desert camping, and see the need for more housing and industry. They eat the products of desert agriculture, wear jewelry made of gold that was mined in the desert, and understand the necessity of a military presence.

Since local issues have the potential for making a great impact, museums should consider dealing with them more frequently. Individuals and special-interest groups respond

actively to topics closely affecting their personal lives. By understanding the complexity of a local topic, museum visitors will be better prepared to understand the global issues.

On the down side, presenting controversial topics can hamper a museum's fund-raising efforts. Moreover, exhibiting regional or even national issues is inevitably political, and dealing with highly vocal special-interest groups can be time-consuming.

The controversy over "Vanishing Desert" is not stopping us from doing similar projects: this spring we are opening an exhibition dealing with the Endangered Species Act, currently up for renewal by Congress in 1992. Misconceptions surrounding the act will be

**The director and trustees understood
the potential for negative reactions.**

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explained and the complexities of the law discussed, while stressing the importance of habitat preservation and citing several dramatic success stories. Regional issues like the Delta Smelt and Spotted Owl will, of course, be included, so we can expect to hear from other special interests in our region affected by the act.

Visitors understand the imperative for museums like the California Academy of Sciences to continue to produce exhibitions on the environment. We received a letter from one who put the matter clearly and succinctly: "It is very easy to avoid presenting information that makes it necessary for visitors to critically examine the consequences of our ways of life." □

THE STRANGE CASE

MORE THAN JUST A PRETTY FACE, THE ANIMAL WAS EVIDENCE

By William H. Johnson

The old moose slowly rose from its exhibit case, sadly surveyed its familiar surroundings one last time, and disappeared unceremoniously into a shipping crate. The moose was apparently on its way to the new facilities of the State Historical Society of Iowa—to storage, not exhibition.

For nearly 100 years the state museum presented all aspects of Iowa's history. There was something for every interest, from art and archaeology to autographs and trophies of war. It provided annotated open storage of historical curiosities and a room of natural history specimens. The old moose stood surrounded by rows of stuffed birds. Its glass case encapsulated an image of wildlife without human contact. The display was a romantic view as artificial as the plastic snow and paper logs that decorated it. Like a "nature" film rerun it isolated the natural world from the human world.

In our new building the staff proposed purposeful exhibits to fulfill the historical society's new mission "to assist [Iowa's] citizens in identifying themselves, individually and collectively, in place and time," defining itself "as the official trustee of Iowa's human heritage." Outwardly this mission narrowed the focus of the society to human history. It assumed, however, that "human history must be understood within the context of the natural environment." Traditional natural history displays, such as the solitary moose, became outmoded. A new interpretation, one that expressed the relationship of humans to their environment, was needed for the natural history specimens.

Meanwhile, the public complained, "Where's the moose?" They had identified the moose as a significant part of the state's history, despite the fact that it was a hunting trophy from Alaska, not a characteristic critter of Iowa. "Where's the moose?" came to symbolize staff

discussions concerning future exhibits and the role of natural history in a museum of human history.

For a century the society's natural history specimens appeared in exhibits that were unique in time and place. Some presented systematic collections (minerals, fossils, and mounted birds), others conjured exotic images of natural settings, but all viewed the natural habitat devoid of humans. To include natural history in the museum's new programs required a change in the way we viewed our collection. Natural history specimens needed to reveal information about our human heritage. They were to become evidence of the interactions between humans and the Iowa environment.

The society's staff and administration agreed that exhibits should present concepts substantiated by research and demonstrated with artifacts. Exhibits should stimulate thought, pose questions, and, when appropriate, challenge the visitor's previous understanding of the subject. Visitors should not only view history as past but as affecting the present and challenging the future. "The Delicate Balance: Human Values and the Natural Resources of Iowa" exhibition is the product of the questions asked in our internal "Where's the moose?" debate.

As depicted in the new exhibit, Iowa's landscape and wildlife have changed, not through some natural cataclysm, but by the result of human choices. Each choice reflected the prevailing values and technology of its time. The exhibit's primary goal is to "stimulate the visitor's awareness of changes in human values and choices that influence Iowa's environment, our modern regulations, and the challenge of making choices that affect our future."

"The Delicate Balance" follows a logical progression. Each section builds on previous information, but also may be viewed as a discrete topic in itself. Visitors are encouraged to contrast the actions of the past with their own modern attitudes and values. Six distinct areas are presented, each with its own identity created by lighting, sound, floor covering,

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DISAPPEARING MOOSE

OF INTERACTION BETWEEN HUMANS AND THE ENVIRONMENT

and artifact display. Each area is introduced by a quotation or statement to guide visitors' thoughts. Supporting labels comment on values, highlight important concepts, and identify artifacts and their interrelationship.

"The succession of rocks in the earth's crust is . . . like a series of historical volumes, full of inscriptions."—James D. Dana, 1874.

Natural change is a slow process, as shown by a stylized geologic cross section at the exhibit's entrance. The layers of color and texture record changes in the state's environment and life forms that culminate with a surface reflecting human occupation. In an adjacent case, shark teeth, a mammoth tusk, and other fossils provide evidence of environmental change. The deposits of ancient environments are also the raw materials of human technology.

Change is a natural process. Environmental change occurs with and without human involvement, but the apparent rate and effect are different. Geologic change occurs in millennia and the effect in generalities. Humans measure change in terms of years in lives affected.

"Iowa's natural resources gain their economic value through human ingenuity. By applying skill, energy and technology we modify the resources to fill our daily needs."

From ancient environments come resources that may be used by humans as their technology, needs, and culture develop. Rocks, soil, water, and the life forms they support are natural resources that gain economic value through human ingenuity. Indigenous cultures modified the environment and resources to meet their needs. Later, European settlers chose resources to serve personal needs and the demands of local and distant markets. Hides, soil, lead, coal, stone, and the power of running water are valued assets featured in this section.

Human-made products relate to the natural resources from which they were produced. Native-American skill in pottery from clay, artwork from dyed quill, and utilitarian items from stone highlight one area. Nearby, pearl buttons from mussels, a swimming suit, and

millstones demonstrate 19th-and 20th-century resources derived from water. Visitors find an opportunity to turn a water wheel and rotate granite millstones, thus discovering the mechanical transfer of energy from water to millstone.

Through photographs, artifacts, and the sound of a simulated coal mine, visitors experience coal's human history. Photographs show living conditions of the coal camps, the activities of unions, and the effects of mining on the environment. The exhibit envelops the patron in the blackness of a coal mine, its timbers, drafts, and sounds. A small recess attracts children and curious adults to climb in and discover the compressive feeling of the mine. Adventurous visitors can feel the discomfort of drilling rock with a hand drill.

Coal found value as a resource for industry, railroads, and home use. Its value encouraged rapid development of deposits below the surface and strip mining. Opportunities for employment and profit took precedence over environmental concerns. Coal mining encouraged emigration, town construction, and rail development. The scars of the strip mines and collapsing shafts became environmental hazards. Once the source of revenue, these old mines now require the expenditure of public funds to regain productive land, remove safety hazards, and protect against pollution.

"Iowans used the ax, draining tile, and plow to alter the appearance of the state and to gain the rewards of agricultural productivity."

Settlement transformed the forest, prairie, and marshlands of Iowa into cities and productive farmlands as it swept across the state in the 1800s. Life-size dioramas depict these environments at times when settlement began to alter them. Characteristic animals, pulled from old displays, reside with the tools that caused change. Elks share space with a forest partially cut, buffalo graze along with a breaking plow turning sod, and geese fly from a partially tilled marsh. Natural artifacts, tools, images, and personal commentary tell of the struggle to acquire productive land.

Visitors still ask, "Where's the moose?" but the answer, involving nature, humans, and human nature, is more complex than they expect.

Humans chose to rid the state of "useless" land in order to provide homes, farms, and cities. Productivity developed, but ecological systems disappeared and erosion and pollution began. Today we reclaim wetlands and plant prairies and trees. Once we rushed to clear land for production; now we talk of "set-asides." Have our values or needs changed, or have hybrids and chemicals made productivity so great?

"The environment changes in response to natural forces and human choices. We witness subtle changes daily, sometimes unknowingly, and hold images of an earlier Iowa as memories."

Individuals, both famous and obscure, recorded images of the state's natural resources. Through artwork and the written word they present glimpses of a time past, helping us understand that we are all witnessing and participating in change. Famous names such as James Audubon, Aldo Leopold, and Jay N. "Ding" Darling mix their memories with those of lesser known local individuals.

One witness recalls a childhood memory of learning numbers by counting wild turkeys near the wood line. By the time the memory was written, the wild turkey was extinct in Iowa. The stuffed turkey that illustrates this memory shares its presence with the artwork and manuscript of James Audubon who recalled the wild turkey as "generally really wild."

"Iowa's environmental attitudes are expressed in the laws that regulate, manage and encourage the appreciation of the state's natural resources and wildlife."

Our changing attitudes toward the environment and wildlife are reflected in our laws and regulations. Iowa first passed legislation to maximize the utilization of resources and protect life and property from the hazards of nature. Later laws became increasingly directed toward managing the resources and regulating their use. The intent of current laws is often to protect the natural resources and our future from ourselves. Thus, these changes in legislation reflect changes in human attitudes toward the natural resources that sustain us.

Legal statements do not easily spark visitors' interest, but when punctuated with artifacts they become more understandable. A chamber pot recalls the 1873 law that banned "night soil" from streams, wells, and reservoirs. Hunting seasons, first established in 1857, are noticed when placed next to a fawn, whose species was greatly affected.

"Conserve the land well, so that your chil-

dren and generations after them will inherit an even richer land than was entrusted to you." —Pope John Paul II, Irish Settlement, Iowa, 1979.

A stylized trash heap, supporting a water pump, is overlaid by a map and pleasing images of the state of Iowa. It is a contrast that suggests the problems now facing our environment and provides hope that individuals can be part of the solution. Nearby artifacts and photographs illustrate the choices industry, agriculture, and individuals make that influence our lives today and our future resource base.

A cotton cloth and a disposable diaper sit side by side. The cloth diaper uses chemicals to grow, be processed, and be cleaned. The disposable diaper is the product of chemicals, and may rest in a landfill for generations. Both affect our resource base, both may alter our water quality, and both affect the daily routine of new parents, but in different ways. No choice is made for the visitor, no value judgment is put forward, only the question: "What would you choose?"

The exhibit closes with this statement: "Daily activities are an expression of our values. As we make choices, individually and collectively, we influence the environment. As a citizen of Iowa, and of a greater world, what values guide your choices?"

History museums have an opportunity and a social responsibility to help their visitors think of themselves as a natural part of the earth, not separate from it. Human values, choices, and actions affect the world and in turn are affected by it. To fully understand human history in the coming century will require an increased understanding of the interrelationship of human history and natural history.

Today household words such as "oil spill," "recycle," "pollution," and "endangered species" tell of the interaction of human culture and the environment. Our laws and technology are reflected in these words and our culture slowly changes as new words are added. We all respond daily to the conditions these words describe. Historians can assist us in understanding our modern culture and its changes by placing our environmental values in appropriate historical context. History museums can help shape the future by increasing our awareness of how we have chosen to act on this earth, and how we might choose to act in the future.

Visitors still ask, "Where's the moose?" but the answer, involving nature, humans, and human nature, is more complex than they expect. □

H O L L Y W O O D I S C A L L I N G



It begins with a phone call. At the other end of the line is a busy-sounding person who works for a production company that is making a film or a video and wants to use your museum or historical site for one or more scenes. There is some vague talk about money or exposure for your site; the names of movie stars are dropped, and sensitivity for your site, collection, audience, and reputation are professed.

Whether you agree to allow the filming right then and there or decide to discuss the request with colleagues or your board, you hang up

the phone with a sense of exhilaration. And rightly so. The production may give your institution a badly needed infusion of cash while making it the focus of local attention during the shoot and national attention upon release. But, if a little caution isn't mixed with that joy, you may find yourself regretting the entire experience.

This isn't to say that film producers are evil; they aren't. But they are in a business very dif-

By Shawn Cunningham

Lights, camera, lawsuit: the B&O Railroad Museum's Roundhouse, where the disputed shoot took place.

Shawn Cunningham is managing director of the B&O Railroad Museum in Baltimore.

What are the issues surrounding the use of a museum for filming? And how do you decide whether to allow your museum to "star" in a movie?

ferent from yours. A good understanding of this, as we found out, will help you avoid difficulties and dangers.

In early March 1991, a California production company approached the B&O Railroad Museum in Baltimore to use the rolling stock in its Poppleton Street Yard as a backdrop for what was described as a technical documentary. The company told us that its "nonprofit" production might appear on public television, and asked for a lower use fee based on its noncommercial status. It was the policy of the museum to discount the use fee for nonprofit organizations as long as the shoot had a minimal impact on visitors. Since this was to be a small shoot, a discount was given.

The day before the shoot, the company requested permission to get a shot in the Roundhouse, a unique 1884 passenger car repair facility that serves as the museum's trademark. When assurances were given that the work would not interfere with visitors, permission was granted. On March 19, a Tuesday, two large "grip" trucks and several cars rolled onto the lot to begin shooting. The presence of a large crew, and a 35-mm motion picture camera cast made us a little suspicious about the "low budget" nature of the production. In the course of the day, the crew had to be restrained from running electrical and sound cables across the floor in the exhibit areas and adjacent annex building. At one point a museum employee stepped away from the camera crew only to return to find that the film company was not allowing visitors into the Roundhouse so they could accomplish sound takes in peace. A museum employee stepped in and demanded that they finish in 15 minutes and get out, but not before several disappointed visitors asked for a refund of their admission. The company made a few shots outdoors and left the museum.

It came as a surprise to us later that spring to find the shot in the Roundhouse was not for a documentary, but for a commercial for AT&T long distance service. According to AT&T's advertising agency, N.W. Ayer, there was good reason to keep the true nature of the work from the museum before the shooting was finished. Under Federal Trade Commission rules, persons who might appear in testimonial advertisements are not supposed to know beforehand that they are being interviewed for a commercial. The producers apparently didn't want word of the true nature of the production in the Roundhouse to slip out. However, the agency admitted that it was regrettable that its production company called itself nonprofit and asked for the nonprofit

rate, and that the museum should have been notified at the end of the day that it was, in fact, going to appear in a commercial.

What is to be learned from our problematic encounter with filmmakers? What are the issues surrounding the use of a museum for filming? And how do you decide whether to allow your museum to "star" in a movie?

The first question you must ask seems almost too obvious: is the production legitimate? To find out, call your state and city film commissions. If they don't know about a production, they should be able to find out.

Next, ask yourself: do you want what the company has to offer, or can you walk away from it if the production doesn't suit you? If the money, the exposure, and the in-kind services aren't needed, your bargaining position is stronger. If you are compelled by politics or need to agree to the shoot for the money, then your hand can be very weak.

When your answer to the filmmakers is "yes," your most pressing job is to protect your museum, its collections, the staff, the board of trustees, and yourself. The watchword is control. The best way to accomplish this is to have the tightest possible contract for the producers to sign well before shooting begins. A good contract should:

- Specify the purpose for which the images will be used and the number of times that they can be used—that they should not be used for purposes beyond the project at hand or be sold for other uses without the written permission of the museum and the payment (or waiver) of a fee. Here is where you can mandate that the use of the images be appropriate to the mission of your institution and that they not be used in such a way as to harm the good name of the institution or its board and staff.

- Specify the locations to be filmed or taped and how they will be used. Include areas for activities other than shooting; dressing rooms, set dressing shops, darkrooms, rehearsal areas, or places for rigging special effects may be needed. Be sure to ask which non-set areas are to be included. If you need to exclude use of certain areas (collection storage areas, for example), put it in writing.

- Specify the exact date and time for the shoot, with a "kickout" clause or monetary charges for exceeding the agreed-upon time. Because it would be a shame to find out that all of this work has cost the institution money, make sure it's understood that the use fee is for use only and that you will pass along overtime and other charges (phone, power, consumables, etc.).

■ Specify the action that will take place on the set. Will this be parlor-bound armchair dialogue or will there be "action?" Ask specifically about stunts, use of vehicles (including aircraft), "pyrotechnics," and the like.

■ Specify the number of people and vehicles to be used by the production. Specify where they can park, and if it matters to you, specify where they can eat, smoke, and handle other business.

■ Specify when the set will be put up and when it will be "struck," and that the job is not over (and your overtime clock doesn't stop) until the site is set to rights.

■ Specify how much the use fee is and when it is to be paid. How much to charge? Everyone is looking for a bargain, but producers of features and national commercials do have budgets for locations and if you don't gouge, chances are nobody will even question your fee. It gets stickier with documentaries, local commercials, student productions, local television shows, and the like. It is worth putting together a fee schedule (consulting locations in your area that have been used in films and your state or local film commission) and then negotiating based on that schedule. Fees of \$500 per day for nonprofit productions and \$1,000 to \$2,000 per day for commercial productions are not atypical. It goes without saying that if the producers want the site closed, and you agree, reasonable compensation for lost admissions should be negotiated. Getting the use fee in advance and a check for expenses within 10 days of the end of the shoot is a good policy.

■ Specify how much (and what kind of) insurance is required. Consult your insurance broker or attorney. At the very least make sure that you get a "certificate of insurance" from the production company listing your institution and its board as "additional insured" and covering general liability, property, workers compensation, and vehicle coverage. If there's anything complicated going on (stunts, helicopters, etc.), find out what's insured and what isn't before accepting the certificate. One million dollars is pretty standard for liability coverage, but if you want more, ask for it. A hold-harmless clause protecting you from actions taken by third parties is wise. Consult a lawyer about specific causes of action to protect against (such as copyright infringement, libel and slander, and invasion of privacy).

■ Specify whether the institution wants identification in the film credits. If so, specify how it should be identified. If this is a commercial or political production, and identification would be seen as an endorse-

ment, consider specifying that there be no form of identification of the site.

■ Specify that at all times while on the site the cast, crew, and other agents of the producers must follow the directives of the staff charged with handling the production. It is important that if problems or differences arise the institution's director (or designee) have the right to pull the plug and stop the production without any liability for the cost of lost time, without obligation to pay back deposits or use fees, and with the overtime and "other charges" meter still running. We call this the "fear of God" clause.

■ Specify that nothing can be attached to the site or collections without the knowledge and permission of the staff member in charge (not any staff member—only the one in charge), and that all materials used in the production should be proven safe and not damaging to the collection. This goes especially for stage blood, smoke devices, pyrotechnics, adhesives, and make-up. Many manufacturers will provide a data sheet explaining what to expect from their products. Since powerful lights are used in film production, you may need to negotiate how much time light-sensitive areas can be used.

■ Specify that a curator or other designated staff member will handle collection items and that at no time may collections be handled by the crew.

■ Specify that at all times it is the responsibility of the producers to secure all necessary permits.

■ Finally, specify how remedies for damages will be agreed upon, and who will decide on the extent of the damage and the cost of repair.

The contract is a good step, but as in all things, your most powerful tool is a well-informed and properly trained staff. Choose someone to be the main liaison between the film crew and the museum staff. That person should be level-headed and patient, but firm and determined. He or she must not be apt to become star-struck nor reactive and arbitrary. If the production is a project of a board member or a contributor, the staff person in charge should be ready to deal with requests to waive rules with a firm but diplomatic hand. Collection handlers should be on hand at all times along with security and physical plant staff. Briefings for all of these staff members will help a great deal.

A properly handled film shoot can be an exciting and profitable venture for your museum. But a shoot that misfires can haunt you long after the crew goes home. □

If problems arise, it is important that you have the right to pull the plug and stop the production without obligation. We call this the "fear of God" clause.

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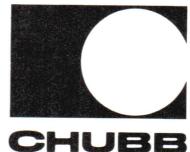


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For details, circle #44 on the reply card.



“Thanks to you, Maltbie, for your involvement in the fabrication and on-site installation of our ‘At the Western Door’ exhibit. It is really a quality piece of work and everyone associated with it deserves high praise.”

*Richard C. Shultz
President & Director
Rochester Museum & Science Center
Rochester, NY*

Iroquois hero
Hiawatha combs
snakes of discord
from the hair of
Onondaga chief,
Tadodaho, to
persuade him to
join the League of
the Iroquois.

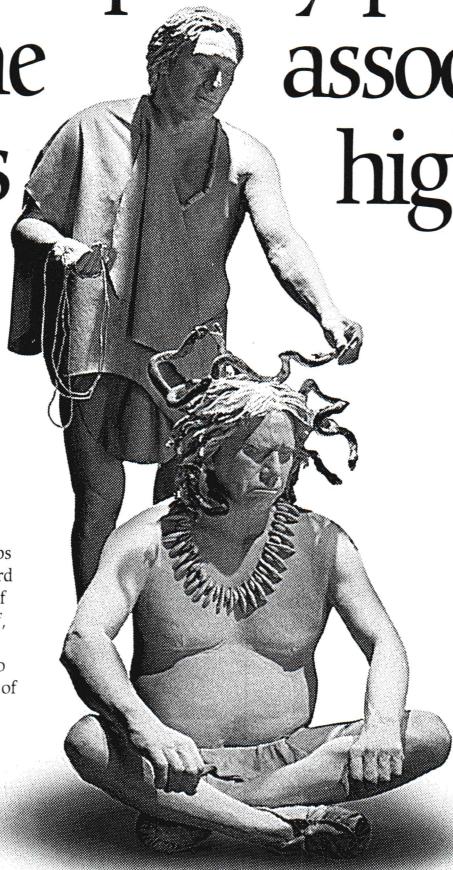


Exhibit Builders and Contractors

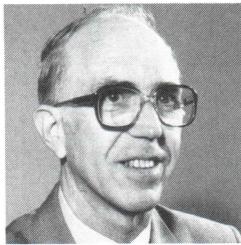
**MALTBIE
ASSOCIATES**

708 Fellowship Road Mt. Laurel, NJ 08054
Phone 609/234-0052 Fax 609/234-0760

“At the Western Door,” a permanent exhibition at the Rochester Museum & Science Center, tells the story of 400 years of cooperation and conflict between the Seneca Iroquois and the Dutch, British, French and Americans in Western New York. The popular exhibition, designed by Ralph Appelbaum Associates, illustrates the conflict between two very different cultures by using the Museum's extensive collection of Seneca, European and American colonial artifacts.

Maltbie's involvement in the realization of “At the Western Door” was deep and dedicated. Just as it has been for over 85 museum clients, spanning 30 years. For more information about our services, contact Charles M. Maltbie, Jr., by phone or by fax.

PEOPLE



E. Duane Elbert to state historian and executive director, Illinois State Historical Society, Springfield, Ill.

Kenneth Joel Zogry to curator of American decorative arts, Bennington Museum, Bennington, Vt.

George S. Bolge to executive director, New Jersey Center for Visual Arts, Summit, N.J.

Wynn Lee to director, Balboa Art Conservation Center, San Diego, Calif.

Alan Millar to executive director, Capp Street Project, San Francisco.



Ellen W. Lee to chief curator, Indianapolis Museum of Art, Indianapolis.

Trudy Stevenson to marketing and development director, National Automobile Museum, Reno, Nev.

Inge-Lise Eckmann to deputy director for administration, San Francisco Museum of Modern Art, San Francisco.

Stephen C. Rice to collections manager, Vanderbilt Museum, Centerport, N.Y.

William T. Henning to curator, University of Kentucky Art Museum, Lexington, Ky.

Judith L. Hunter to executive director, Pasadena Historical Society, Pasadena, Calif.

Carol Malt to executive director, Pensacola Museum of Art, Pensacola, Fla.

Stephanie Kamp-Carcano to manager of the Adam Thoroughgood House in Virginia Beach, Va., Chrysler Museum's Department of Historic Houses, Norfolk, Va.

Mark G. Cattanach to registrar, Jamestown Settlement, Williamsburg, Va.

Chet Orloff to executive director, Oregon Historical Society, Portland, Ore.

Leslie Johnston to documentation coordinator, Historic New Orleans Collection, New Orleans.

Lynn McLanahan **Herbert** to associate curator, **Susan Shepherd** to assistant director of development, **Elizabeth Schlatter** to coordinator of annual giving, and **Cheryl Rivers** to security supervisor, Contemporary Arts Museum, Houston.



Jennifer Saville to curator of Western art, Honolulu Academy of Arts, Honolulu, Hawaii.

Pat Schulze to assistant director for development, and **Carl Patterson** to conservator, Denver Art Museum, Denver.

John Meek to museum educator, Corpus Christi Museum of Science and History, Corpus Christi, Tex.

Jack L. Lindsey to curator of American decorative arts, Philadelphia Museum of Art, Philadelphia.

Sarah C. Nichols to curator of decorative arts, Carnegie Museum of Art, Pittsburgh, Pa.

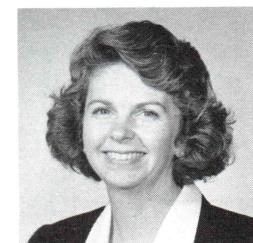
Lucinda H. Gedeon to director, Neuberger Museum, State University of New York at Purchase, Purchase, N.Y.

Christopher B. Steiner and **Karen Wise** to assistant curators of anthropology, Natural History Museum of Los Angeles County, Los Angeles.

Karol Ann Pearn **Lawson** to curator of art, Columbus Museum, Columbus, Ga.

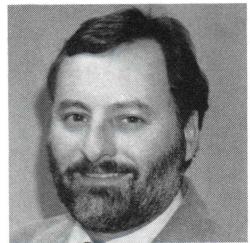
Peter Galassi to director of the department of photography, Museum of Modern Art, New York.

Kristan H. McKinsey to curator of collections, Evanston Historical Society, Evanston, Ill.



Chris Meier to education chair, Illinois State Museum, Springfield, Ill.

Peter Watson to manager of public programs, SciTrek, the Science and Technology Museum of Atlanta, Atlanta, Ga.

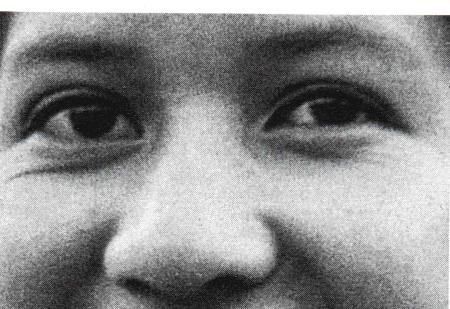
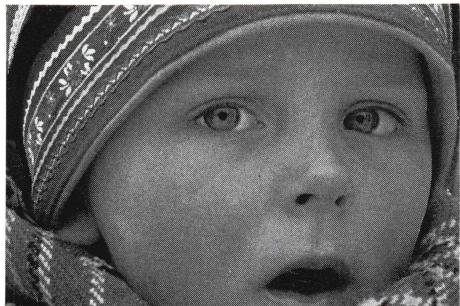


Daniel Tomberlin to curator, Seminole County Historical Museum, Sanford, Fla.

Sandy Kreisman to director, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio.

Marcia Reines **Josephy** to acting director, Martyrs Memorial and Museum of the Holocaust of the Jewish Federation Council of Greater Los Angeles, Los Angeles.

Please send personnel information to Susannah Cassedy, Editorial Assistant, Museum News, AAM, 1225 Eye St. N.W., Suite 200, Washington, D.C. 20005.



Discover the World Through a Different Set of Eyes

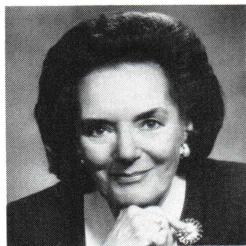
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For details, circle #34 on the reply card.

Frances Hesselbein:



Severe and persistent recession, widespread budget slashing of social and cultural programs at the federal, state, and local levels. To the average manager of a nonprofit organization, the present climate might seem like a nightmare come true. Not to Frances Hesselbein.

The present time, she insists, offers "a great opportunity for nonprofits to be more significant than ever before."

Hesselbein, 74, speaks with authority. Best known as the person who rescued the 2.3 million-member Girl Scouts of America from death's door, and currently president and CEO of the recently founded Peter F. Drucker Foundation for Nonprofit Management, based in New York, Hesselbein has emerged as the nation's leading spokesperson for effective and responsible management in the rapidly growing nonprofit sector.

Her resurrection of the Girl Scouts was a remarkable managerial feat. In 1976 she left her hometown of Johnstown, Pa., for New York to take over management of the scouts. She reversed eight years of declining membership, delivered on her promise to open access to blacks, Hispanics, and Native Americans in successful recruitment drives, dropped the group's magazine *American Girl*, and came up with her signature management structure, which has been dubbed the "bubble chart." Like amoebae on a petri dish seen under a microscope, staff positions exist in one plane in concentric rings. Up and down do not exist, although some circles are closer to the center than others. As projects require, rings coalesce into teams that disband and re-form in a fluid and dynamic structural design.

Her accomplishments at the Girl Scouts brought her to the presidency of the Drucker Foundation. Drucker's management philosophy is based on "managing for the mission"—simply put, identifying or reexamining an organization's mission and then structuring management goals to best serve that mission. Hesselbein's and the Drucker Foundation's method begins with a set of simple but weighty questions: What is our business? Who is our customer? What does our customer consider to be of value?

Although the terms evoke the world of commerce, for Hesselbein, management is management. On the most fundamental level, certain principles apply across the board. Good management involves getting the best out of a motivated staff and providing services that justify the group's existence in the eyes of society.

Corporate management, she believes, can learn from the best of nonprofits and vice versa, although neither simply adopts wholesale the other's way of doing things. For nonprofits the true bottom-line must be measured in "changed lives," a phrase borrowed from Peter Drucker. Hesselbein, in comparing the commercial and nonprofit sectors, observes, "Where corporations have focused totally on the next quarter and have forgotten that their people are their greatest asset, it is here that nonprofits are able to exemplify the importance of managing for the mission."

Managing for the Mission

One factor that has made certain nonprofits management-exemplars is the stringent financial environment in which they have had to operate for the past decade, ever since the Reagan administration's de-emphasis of federal spending for social and cultural programs. This atmosphere of economic stress has, for Hesselbein, "required nonprofits to be very skillful financial managers. Just because their bottom line is not measured in dollars but in changed lives does not excuse them from providing superior financial and asset management."

Asked whether the current recession contains any silver linings for museums and other nonprofits, she replies that "as we see local, state, and the federal government cut all kinds of support for social institutions while, at the same time, we face burgeoning community needs in the areas of children, families, and education, what some may consider a negative is also a great opportunity for nonprofits to be more significant than ever before." But, she adds, it requires nonprofits to go back to the mission and assure itself of its viability.

Following this self-reflective path and answering the customer-related questions posed by Drucker can help an organization avoid duplication and ensure uniqueness of purpose. "In collaboration," she says, "and all kinds of alliances, nonprofits can come together and look at total needs and determine how each one of us in its own way can provide the most effective services to the customers it has identified and the services it knows are essential." Services should be those that customers need, not what the nonprofit thinks are good for them. The way to tell is to listen to them and discover what they value. The great danger, of course, is to try to do everything, which only dilutes the organization's effectiveness.

A creative tension should exist between a nonprofit's board of trustees and staff. But for both, the starting point is clear understanding of the organization's mission. Hesselbein says it is a sign of health when "the values of the enterprise permeate the total organization, clear position descriptions are in place for both volunteers and employed staff, and careful selection procedures accompany orientation, job training, and performance appraisals." The total organization, then, should be mission-focused, values-based, and demographics-driven in order to create that synergy or dynamic that spells success. Muddled lines of governance and ambiguous expectations of staff and volunteers often generate unnecessary problems that a sensible management philosophy could effectively remedy.

Hesselbein, who will address AAM delegates in Baltimore this April 26, thinks that the annual meeting's chosen theme, "Vision and Reality," is particularly apt given today's situation, evoking for her the new imperatives and changing paradigms that nonprofit boards and staffs are facing. She recognizes that the convergence of expanded expectations of services and diminished funding poses problems as well as exciting opportunities. What's required is a management strategy imbued with the values at the heart of the group's mission.—*Donald Garfield*

The City of Baltimore:

Symposia, workshops, speeches and tours can easily pack your schedule during AAM's 1992 annual meeting, April 25-29 at the Baltimore Convention Center. But if you fancy some independent exploring, your choices abound. The city offers a wide variety of museums and historic sites, ranging from the carefully preserved home of the Star Spangled Banner's creator, to the modern splendor of the National Aquarium in Baltimore on the city's recently renovated waterfront.

The Baltimore City Life Museums encompass a number of historic structures dating from the 19th century. Of particular interest to museum professionals, the Peale Museum (America's first building specifically designed as a museum) is currently showing "Mermaids, Mummies & Mastodons: The Evolution of the American Museum." The exhibit features a simulation of an 1820s museum gallery with artifacts from Rembrandt Peale's collection (including the bones of his famous mastodon) and from other early museums. On Sunday, April 26, the Peale will host "Magic and Merriment" in conjunction with the exhibit, featuring a 19th-century-style magician and Punch and Judy Show.

The City Life Museums are also sponsoring a guided bus tour on Saturday, April 25, called "Those Old Placid Rows," which will take visitors through more than 10 Baltimore neighborhoods including Federal Hill, Bolton Hill, Reservoir Hill, Union Square, Patterson Park, and Ednor Gardens. Museum staff members will discuss the changes in rowhouse styles and adornments between 1800 and 1950.

At the Baltimore Museum of Art, you can take your pick from a variety of exhibits. Major works on paper from the museum's collection will comprise "Marking the Decades: Prints 1960-1990." For a new perspective on chicken noodle soup, check out "Service in Style: Soup Tureens From the Campbell Museum Collection." And if you're interested in adding some artwork to your own collection, the museum will host the Contemporary Print Fair on Sunday, April 26.

Situated on historically fashionable Mount Vernon Square, the Walters Art Gallery will open "Masterworks of American Impressionism From the Pfeil Collection" on Sunday, April 26, a collection of 112 works by three generations of American artists including Mary Cassatt and John Singer Sargent. The recently renovated Hackerman House features the Asian art collection of late Baltimore resident William T. Walters.

Gracing Baltimore's harbor, the Maryland Science Center will open a new exhibit in April called "The Order of Chaos," which explains some of the basic concepts of the science of chaos using waterwheels, pendulums, balls and pistons, and a vibrating laser beam. The interconnected, hands-on exhibits relate the scientific concepts to practical applications ranging from aircraft design to computer graphics.



The city's diverse population includes this red-eyed tree frog, who spends his days at the National Aquarium in Baltimore.

By Day and Night

A neighbor of the science center, the National Aquarium in Baltimore recently celebrated its 10th anniversary. In addition to its Atlantic coral reef exhibit, South American rain forest simulation, and outdoor seal pool, the aquarium opened the Marine Mammal Pavilion last year. Aquarium mammalogists host educational presentations in the pavilion, featuring beluga whales and Atlantic bottlenose dolphins who cavort in a 1.2 million gallon pool surrounded by a 1,300-seat amphitheater.

The third oldest zoo in the country, the Baltimore Zoo, houses more than 1,200 mammals, birds, and reptiles. Special features include a Siberian tiger exhibit, home to two Siberian tigers; a glass-enclosed African aviary inside the Giraffe House; a three-acre African elephant habitat; and a Nile hippo habitat shared by African flamingos.

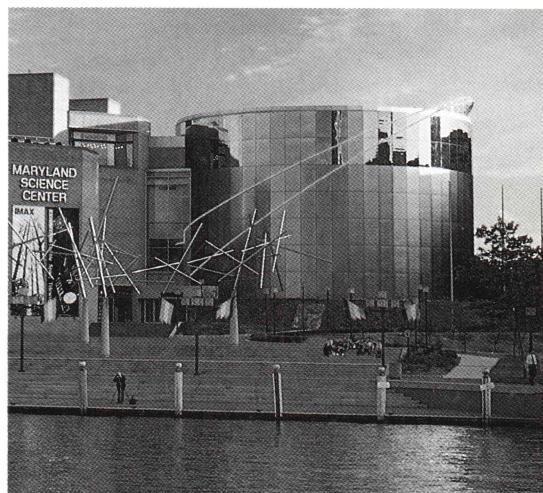
Take a step back in history to see what Baltimore was like as a leading industrial port city during the 19th century. Located in the city's industrial district, the Baltimore Museum of Industry features a steam tugboat, machine shop, print shop, and food processing plant. At "The Cannery," children learn about work in an 1883 oyster cannery by watching a video and then playing the roles of employees, shucking pretend oysters, filling cans, and printing labels.

The Maryland Historical Society has scheduled "Mining the Museum: An Installation by Fred Wilson" in collaboration with Baltimore's Museum for Contemporary Arts. Wilson, a New York-based artist and freelance museum educator, will select objects from the society's permanent collection and recontextualize them through the eyes of an African-American artist. The exhibit explores how exhibition installations affect visitors' interpretation of the objects displayed.

Two blocks from the Baltimore Orioles' new stadium, Camden Yards, is the Babe Ruth Birthplace/Baseball Center. Originally a shrine commemorating the famous baseball player's first home, the site was expanded in 1983 to include the official Baltimore Orioles Museum and the Maryland Baseball Hall of Fame. Exhibits feature photos, film clips, and artifacts such as the oldest baseball in Maryland and the scorecard from Babe Ruth's first professional game.

To roil your patriotic juices, visit the Flag House and adjacent 1812 musuem. The nearly 200-year-old Flag House was the home of Mary Pickersgill, seamstress of the flag flown in 1814 over Baltimore's Fort McHenry and commemorated in Francis Scott Key's lyrics for the national anthem. The 1793 corner row house is authentically restored and furnished.

Finally, see the birthplace of the Baltimore and Ohio Railroad at the B&O Railroad Museum. On the site of Mt. Clare Station, the first railroad depot in the U.S., the museum houses more than 100 pieces of full-sized railroad equipment and hundreds of artifacts from the 19th and 20th centuries.—*Susannah Cassedy*



Located on the city's Inner Harbor, the Maryland Science Center is currently hosting the exhibit, "The Order of Chaos."

Plan to Visit Each of These 1992 Exhibitors

For five action-packed days, April 25-29, the American Association of Museums will hold its 87th Annual Meeting in Baltimore. This year, more than 150 exhibitors will display and demonstrate products and services of special interest to museum professionals. What follows is a brief description of exhibitors as of early January.

For your convenience, the exhibitors are listed in alphabetical order, and their booth number(s) appear above the company name. Note the names of company representatives who will be available to answer your questions. Check the floor plan in your Annual Meeting Program for specific booth locations.

Exhibitors who placed an ad in all three annual-meeting related publications—the January/February and March/April issues of *Museum News* and the 1992 Annual Meeting Program—are highlighted in color below.

And if you can't come to Baltimore? Please refer to this list as a guide the next time you're considering the purchase of a product or service for your museum.

—Carol Hall, Advertising/Exhibit Hall Manager

Booth 135
ABBEVILLE PRESS, INC.
488 Madison Ave., 23rd Floor
New York, N.Y. 10022
(212) 888-1969, ext. 866
Abbeville Press, Inc., offers high quality illustrated books, covering fine art, art history, design, architecture, monographs, decorative arts, graphic arts, and photography.
Company Representative:
Myrna Smoot

Booth 141
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50 Broadway, Suite 2008
New York, N.Y. 10004
(212) 514-8921; (800) 221-1944
Academic Arrangements Abroad plans overseas educational travel programs, with contacts worldwide and access to collectors and lecturers that complements the museum's own resources.
Company Representatives:
Harriet Friedlander; William Roan; Deborah Eagle; Rosemary Caulk

Booth 315
ACADEMIC TRAVEL ABROAD, INC.
3210 Grace St. N.W.
Washington, D.C. 20007
(202) 333-3355
Academic Travel Abroad designs and operates tours for fine arts, natural history, and science museums, as well as cultural and historical societies.
Company Representative:
Ida Singelenberg

Booths 236, 238
ACOUSTIGUIDE CORPORATION
177 E. 87th St.
New York, N.Y. 10128
(212) 996-2121
Acoustiguide provides audio tours to museums, historic sites, and other cultural organizations in the U.S., Canada, England, France, Germany, Italy, Holland, the Vatican, Australia, and China.
Company Representatives:
Robert Cutler, Jr.; Barbara Tomcich

Booth 133
ACRYLIC IMAGE CONCEPTS, INC.
1107 Pueblo
Midland, Tex. 79705
(800) 395-0963
Designed for museums and featuring craftsman Reu Richards, a 58-minute educational video program teaches the viewer "Techniques of Acrylic Fabrication."
Company Representatives:
Reu Richards; Jo Anne Richards

Booths 115, 117, 119
ADVANCED ANIMATIONS
Box 34, Route 107
Stockbridge, Vt. 05772
(802) 746-8974
Animated displays.
Company Representatives:
Bob Marquis; Karen Marquis

Booth 510
ALLEN INSURANCE ASSOCIATES
5750 Wilshire Blvd., Suite 525
Los Angeles, Calif. 90036
(213) 933-3770
For more than 20 years, Allen Insurance Associates has specialized in providing collection insurance for American and Canadian museums.
Company Representatives:
Carl Allen; William Allen; Victoria France; Robert Salmon; Frederick Schmid

Booth 301
AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
172 Second Ave. N., Suite 202
Nashville, Tenn. 37201
(615) 255-2971
AASLH provides services to history professionals and volunteers working in historical societies, museums, historic sites, parks, libraries, archives, historic preservation organizations, schools, and colleges.
Company Representatives:
Donna Baumgartner; David Rector

Booths 414, 416
AMERICAN ASSOCIATION OF MUSEUMS
1225 Eye St. N.W., Suite 200
Washington, D.C. 20005
(202) 289-1818; FAX: (202) 289-6578
AAM staff members will be available to answer questions about such topics as accreditation, the Museum Assessment Program, submitting an article to *Museum News*, and the other programs and services of the association.

Aisles 300, 400
AMERICAN ASSOCIATION OF MUSEUMS MUSEUM PROFESSIONAL BOOKSTORE
1225 Eye St. N.W., Suite 200
Washington, D.C. 20005
(202) 289-9127; FAX: (202) 289-6578
The AAM Bookstore for Museum Professionals carries professional literature which will be available for sale on-site in Baltimore. The bookstore inventory includes more than 160 publications on legal issues, ethics, governance, fund raising, marketing, public relations, museum publishing, collections care, management, financial administration, public programs and education, museum audiences, exhibit planning and design, human resources, volunteers, security, and facilities management.

Booths 144, 146
THE AMERICAN FEDERATION OF ARTS
41 E. 65th St.
New York, N.Y. 10021
(212) 988-7700
The AFA organizes and circulates fine and media arts exhibitions and offers reduced rates and specialized services to institutional members.
Company Representatives:
Mark Gotlob; David Farmer; Barbara Perry Morgan; John Nichols

Booth 536
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P.O. Box 176
Sausalito, Calif. 94966
(415) 332-4862
Antenna audio tour production services include consultation, script writing, sound design, multiple-language translation, marketing strategies, and equipment.
Company Representatives:
Chris Tellis; Jan Davidson

Booth 540
ARCHIVART
7 Caesar Place
Moonachie, N.J. 07074
(201) 804-8986
Archivart (formerly Process Materials) provides archival products for conservation, exhibition, and storage of artistic and historic works. Among products offered are acid-free matboard, corrugated board, storage boxes, and archival flat files.
Company Representative:
Abby Shaw

Booth 311

ART SERVICES INTERNATIONAL

700 N. Fairfax St.

Alexandria, Va. 22314

(703) 548-4554

Art Services International organizes and circulates fine art exhibitions for the museum community, handling all arrangements including loans, shipping, insurance, and publicity. Each exhibition is accompanied by a catalogue and educational materials.

Company Representatives:

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Booth 523

ARTSMARKET CONSULTING, INC.

670 Front St.

Marion, Mass. 02738

(508) 748-1578

Market research, geodemography, feasibility studies, organizational development.

Company Representatives:

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Conservation centers, including conservation treatment and consultation.

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ASSOCIATION OF SCIENCE-TECHNOLOGY CENTERS

1025 Vermont Ave. N.W., Suite 500

Washington, D.C. 20005

(202) 783-7200

Director: Bonnie Van Dorn

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ASTROSYSTEMS, INC.

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(516) 328-1600; FAX: (516) 328-1658

Manufacturers of AstroNomics™—custom designed animatronic figures. These robotic characters feature lifelike movements and synchronized motion and sound.

Company Representative:

Neil Kops

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Baltimore, Md. 21223

(410) 368-4008

Fine art and museum exhibition transportation on air-ride, climate-controlled vans. Crating and fine art packing. Temperature-controlled storage facility.

Company Representatives:

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Booth 121

BARA-KING PHOTOGRAPHIC, INC.

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Hyattsville, Md. 20781

(301) 322-7900

Commercial photo lab specializing in custom color and black and white film processing and printing, 35 mm slides, vugraphs, murals, duraflex, duratrans, mounting, laminating, framing, and canvas transfer. Creative services available.

Company Representatives:

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Booth 539, 541

BEKINS VAN LINES

330 S. Mannheim Rd.

Hillside, Ill. 60162

(708) 547-2000

Transportation of fine arts and museum pieces.

Company Representatives:

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Joe Chioda; Tony Coletto

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BERRY & HOMER, INC.

2035 Richmond St.

Philadelphia, Pa. 19125

(215) 425-0888; FAX: (215) 425-2702

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Company Representative:

Harry Hollingsworth

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900 Johnnie Dodds Blvd.

Mt. Pleasant, S.C. 29464

(800) 443-9441

Blackbaud MicroSystems is a supplier of fund-raising, fund-accounting, and planned-giving software for museums and cultural organizations throughout the U.S. and Canada.

Company Representative:

Felix Turner

Booth 547

BLAIR, DUBILIER & ASSOCIATES, INC.

4853 Cordell Ave., Suite 222

Bethesda, Md. 20814

(301) 951-9131

BDA provides custom software for museum information management. Based on client data dictionaries, BDA's modular systems manage collections, archives, exhibitions, and tours, and assist development offices.

Company Representatives:

Karen Dubilier; Gregory Blair

Booth 644

BUMBLEBEE MULTIMEDIA

1430 Fairbanks Dr.

Hanover, Md. 21076

(410) 551-2226

Bumblebee Multimedia offers exhibit design and fabrication; graphic design; computer programming, animation, and automation; artificial intelligence, and interactive multimedia.

Company Representative:

Robert Hummel

Booth 237

BUTTERFIELD & BUTTERFIELD

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San Francisco, Calif. 94103

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Company Representatives:

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AAM SPC/

Regional Association Exhibit Area

CURATORS COMMITTEE

c/o The Corning Museum of Glass

One Museum Way

Corning, N.Y. 14830

(607) 937-5371

Contact: Jane Spillman

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Indianapolis, Ind. 46206

(317) 924-5431

Contact: Linda Black

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New York, N.Y. 10021

(212) 989-3993, ext. 203

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AAM SPC/

Regional Association Exhibit Area

MEDIA & TECHNOLOGY COMMITTEE

c/o Louisiana State Museum
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New Orleans, La. 70176
(504) 568-6968
Contact: Tamra Carboni

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MID-ATLANTIC ASSOCIATION OF MUSEUMS

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Newark, Del. 19715-0817
(302) 731-1424
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Contact: Roger Vandiver

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(202) 842-6224

Contact: Darrell Willson

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Contact: Pamela Meister

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What Museums for Africa?

BY PHILIP L. RAVENHILL

In hearing the word "museum," it is easy in North America to think uncritically of museums as static physical entities, as buildings that house inherited collections, and to forget, temporarily, the people and the programs defining them as active institutions. For Africa, this facile reflex is compounded by the random sampling of African museums done by outside visitors, whether tourists, journalists, or foreign colleagues. Along with buildings, images of tropical decay are also evoked, and much head-shaking and muttering occurs about the state and worth of African museums. The voices of African mu-

seum professionals are seldom heard, and little professional dialogue exists between "us and them."

A conference that brought together museum professionals from 40 African countries (as well as colleagues from Europe and North America) provided a much needed corrective to the passive and negative attitudes adduced above. Yes, the buildings and collections are there, and the problems of African museums are real, particularly in terms of

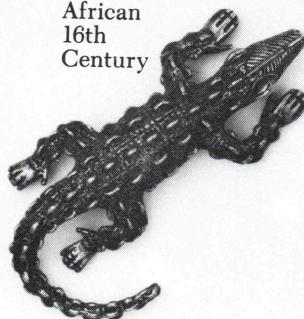
Philip L. Ravenhill is chief curator, National Museum of African Art, Smithsonian Institution, Washington, D.C.

collection conservation, as Andrew Decker has re-minded us in his *ARTnews* report of September 1990. But also, lest we forget, there are thousands of people who work in Africa's museums and who care deeply about the contributions that museums can make to Africa's future. *They* are the people who need to be heard regarding the future of the museums they work in, as well as their concerns for museums yet to be created.

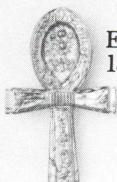
Last November, 120 people met in Lomé, the capital of the West African country of Togo, in response to the invitation of the International Council of Museums and its president, Alpha

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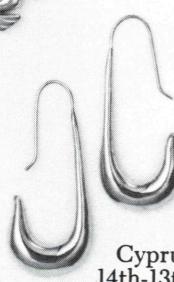
India
Early Centuries A.D.



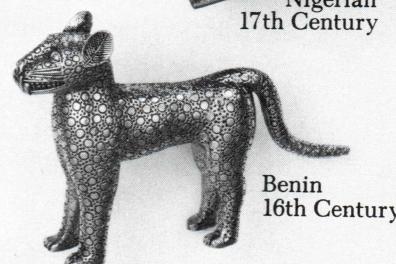
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Oumar Konaré, to discuss current and future needs of African museums. The first three days were devoted to workshops (held in Abomey, Benin; Accra, Ghana; and Lomé, Togo) that dealt with various themes—museum management, training, conservation and exchange of cultural heritage, research, contemporary culture, and the museum as a tool for development. The conclusions and recommendations of the workshops served as the basis of discussion for the plenary sessions in Togo.

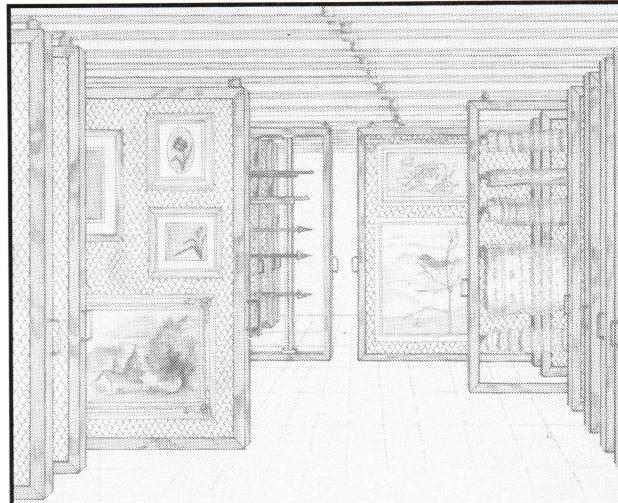
It is true that African museums have significant problems that are not yet resolved, but it is also true—based on what I heard and saw in Lomé—that museum staff members in Africa are acutely aware of the changes that have to be made if African museums are to move beyond a merely custodial role and become significant agents for public education.

In the reports of the workshops, four general and overlapping themes emerged that demonstrate the critical spirit now being brought to bear on these problems by African museum professionals.

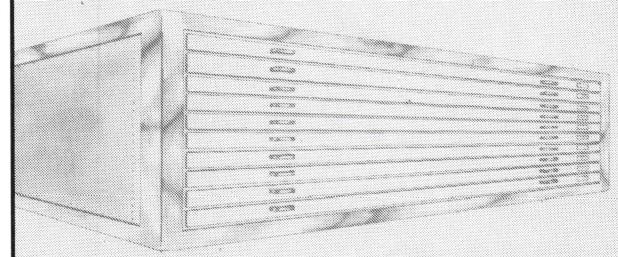
■ *Autonomy for African museums.* There is a clear recognition that the model of the dependent museum—that of an appendage of the state this is subservient to the whims of political life and the inadequacies of central funding—must give way to that of the museum with far greater autonomy in management, planning, income generation, and fiscal responsibility. The proposed model assumes far more significant input from private citizens who would serve on museum oversight boards.

■ *Regional collaboration.* The museum as a strictly national enterprise also was called into question by a request for greater regional collaboration across both political and linguistic divisions. Funding for museums from national, bilateral, and even multilateral sources all too often has been limited to local rather than sub-regional programs. Development efforts in sectors other than culture have increasingly focused on regional projects.

(Please turn to "Africa," page 90)



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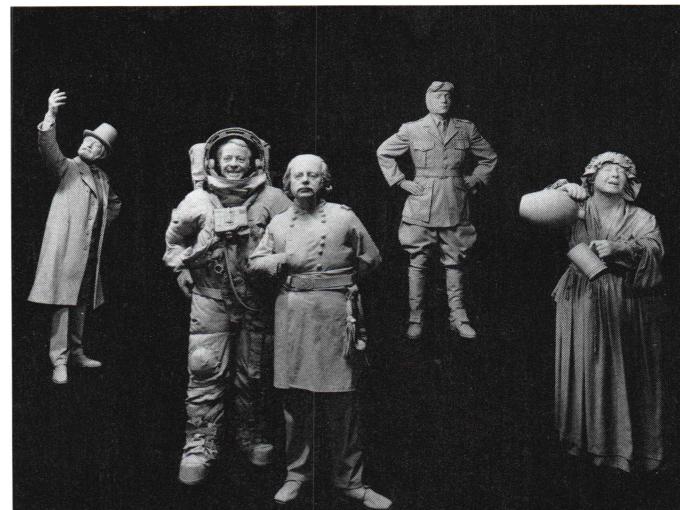


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Anchor in a Troubled Community

BY MINDY DUITZ

During the past few months I have been frequently asked to "talk about Crown Heights," a reference to the tragic events of August 1991 that took place in my museum's home community. Days of racial violence followed the death of a Caribbean-American child struck by a car driven by a Hasidic man and the retaliatory, fatal attack on a young Hasidic scholar. The Brooklyn Children's Museum was well positioned to serve as a resource for youngsters struggling to understand the violence. However, more important than the museum's role in the immediate crisis is the museum's on-

going role in and commitment to serving its community.

Museums are well aware of the increasing pressures on them to become more responsive to changing populations. Yet the fear inherent in change and in sharing power prevents most institutions from exploring the full range of possibilities. It is critical that all museums realize that serving their communities does not mean just a seasonal program and an annual exhibition in the "community gallery." Serving as an anchor in the

Mindy Duitz is director of The Brooklyn Children's Museum.

community must be a continuous activity that requires clear policies and adequate resources. It should also be a reflection of an institution's mission and its vision of its role as a public educational institution.

Embracing this as a formal aspect of our mission has brought renewal and direction to The Brooklyn Children's Museum, and our experience can perhaps serve as a model for others. The world's first museum for children, The Brooklyn Children's Museum has stood for more than 90 years in its original location. Demographic changes that have occurred in our part of Brooklyn, as in many inner-city neigh-

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borhoods, over the past 30 years have necessitated a thorough reexamination of the museum's mission, contents, and future. In 1987, a new mission statement and strategic plan resulted in a formal commitment to serving the local community while continuing to serve New York City and the metropolitan area. An institutional mandate was put in place to assure that the financial and staff resources needed to support this commitment would be available. It was also made clear that developing a social conscience was an integral part of the mission. All aspects of the institution were then reassessed based on the overall goal of increasing community initiatives.

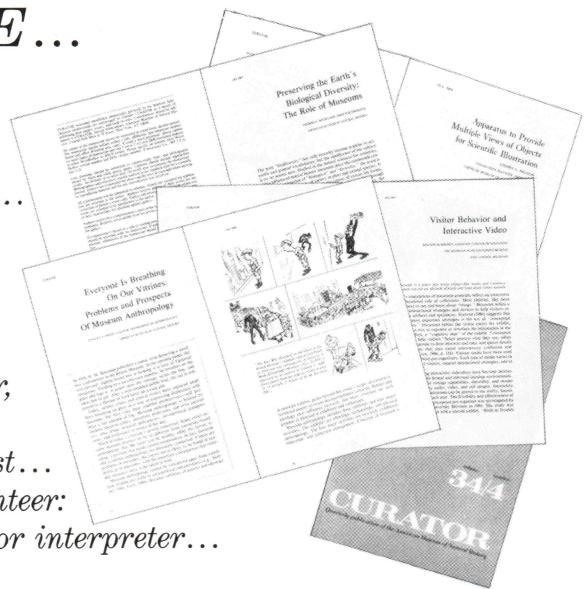
We began by looking internally, at the board and the staff, which reflect an extraordinary microcosm of the city. At the same time, this balance carries with it all the complications and difficulties present in the broader society. Discussion about racism and bias, and information about the wide range of cultures represented by staff members and visitors, were made a part of staff and board training. Board recruitment has resulted in an expansion of minority representation to over 40 percent.

In the arena of public affairs, the museum entered into many dialogues with the outside world. This included politicians and other local community and business leaders. The museum has become more of a center for community activities and is open at night for special events. An annual family arts festival, begun to enhance the museum's presence in the community, now attracts up to 40,000 people. Two years ago, the Black Family Forum, a series of community meetings, was begun in collaboration with a local college and parent resource center to delve into issues affecting families in the community.

Program decisions reflect the needs of our multiple audiences, ranging from neighborhood residents to international visitors. These activities include an array of performances and special events; early childhood programs focusing on parenting; developing innovative school curricula with local districts; exhibitions de-

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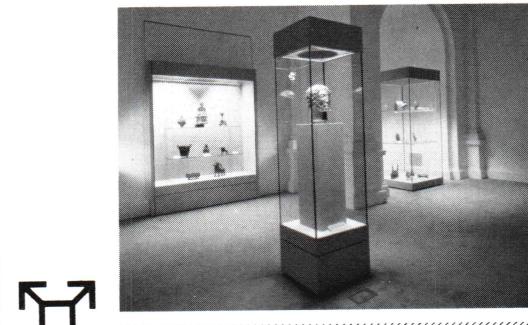
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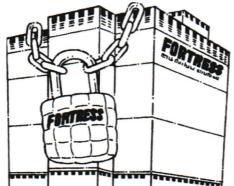
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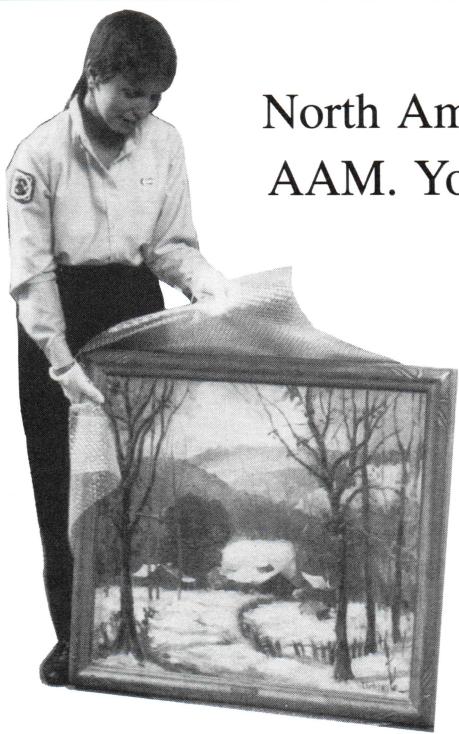
signed with the input of local children and expert advisory panels; library programs that utilize artifacts to teach research techniques; and a review of the collections acquisition policy to better reflect community interests. Research on a major exhibition on the subject of "community" is under way.

As the only museum in New York City, and one of few in the country, that welcomes children visiting without adult supervision, The Brooklyn Children's Museum has given birth to an after-school program known as the Museum Team. Serving young people ages 7 to 18, the program now includes three tiers: after-school activities, volunteer positions, and part-time paid jobs for older participants. Full-time staff members work daily with the Museum Team, reaching over 1,200 young people annually. Designed to provide educational museum programs as well as job training and career development, the Museum Team staff also directs children to appropriate counseling, health care, and social services as their needs become known.

During last summer's crisis, city and community leaders met in the museum to develop strategy. The press discovered the museum as a place where the two conflicting communities regularly came together. Staff members began implementing programming including collaborative work with local agencies to address the long-standing issues highlighted by this tragedy: racism, isolation, fear, and anger. The importance of the museum's mission has never been more obvious: as an educational institution, as a safe haven, as an economic and social anchor in the community, and as a leader in helping children, in the words of our mission statement, "to understand themselves, their cultural heritage, and the heritage of others."

Not all museums can or should follow the direction we have taken. It depends on location, mission, size, and audience. However, it is crucial for all institutions to identify what should be done to serve their visitors and potential visitors as we move toward a more diverse society. □

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Some ABC's of the A.D.A.

BY JOHN L. WODATCH

The Americans with Disabilities Act, commonly known by its initials A.D.A., is landmark legislation that extends civil rights protection to disabled individuals in the areas of employment, state and local government services, and access to public accommodations and commercial facilities. Museums and historic sites are covered by the law and are certain to feel its impact.

A.D.A. Title I prohibits discrimination in employment, ensuring the disabled an equal opportunity to work. Title II prohibits discrimination in state and local government services, including transportation, ensuring the

disabled that they can get to work. And Title III prohibits discrimination in public places, ensuring the disabled that they have an equal opportunity to spend their earnings. The A.D.A.'s application to museums and other cultural institutions will ensure that the disabled have equal access to the arts and to the rich cultural heritage our nation has to offer.

Museums that receive federal fund-

John L. Wodatch is director of the Office on the Americans with Disabilities Act, Coordination and Review Section, Civil Rights Division, U.S. Department of Justice.

ing are already covered by and should be familiar with the requirements of section 504 of the Rehabilitation Act., which prohibits discrimination against individuals with handicaps in federally assisted programs. The A.D.A. extends those requirements to museums operated by state or local governments under Title II and private nonprofit museums under Title III.

The requirements of the A.D.A. for places of public accommodation and state and local governments are based on and are essentially the same as those of section 504. Institutions covered by the A.D.A. are prohibited from discrimination in the full and



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equal enjoyment of the goods, services, and accommodations offered to the public. They must make reasonable modifications in policies, practices, and procedures that deny equal access to the disabled. For example, a museum would have to modify its rule prohibiting animals to permit blind visitors to use guide dogs.

The A.D.A.'s requirement that physical barriers be removed has received the most public attention. In existing facilities, public accommodations must remove barriers when removal is "readily achievable"—that is, accomplishable without much difficulty or expense. What is "readily achievable" will be determined by the federal courts on a case-by-case basis in light of the financial resources available.

State and local government entities, including museums, are covered by a different standard with respect to existing facilities. They must ensure that the services, programs, and activities that they offer are accessible to individuals with disabilities, but may use alternative means to provide access, such as offering services in an alternative accessible location, rather than an existing facility accessible.

The most rigorous physical accessibility requirements apply to new construction and alterations. The regulations adopt specific architectural standards for new construction and alterations. Places of public accommodation and commercial facilities must comply with the A.D.A. Accessibility Guidelines for Buildings and Facilities (ADAAG). State and local governments may use either the ADAAG or the Uniform Federal Accessibility Standards (UFAS), the standard used under section 504. Both ADAAG and UFAS contain special provisions for alterations to historic properties to ensure that alterations to provide accessibility are not required if they would threaten or destroy significant historic features of a historic property. Under the law, where providing physical access is not required, alternative methods may be used to provide services to disabled individuals. These alternative methods could range the gamut, from a brochure or book about the (Please turn to "A.D.A.", page 90)

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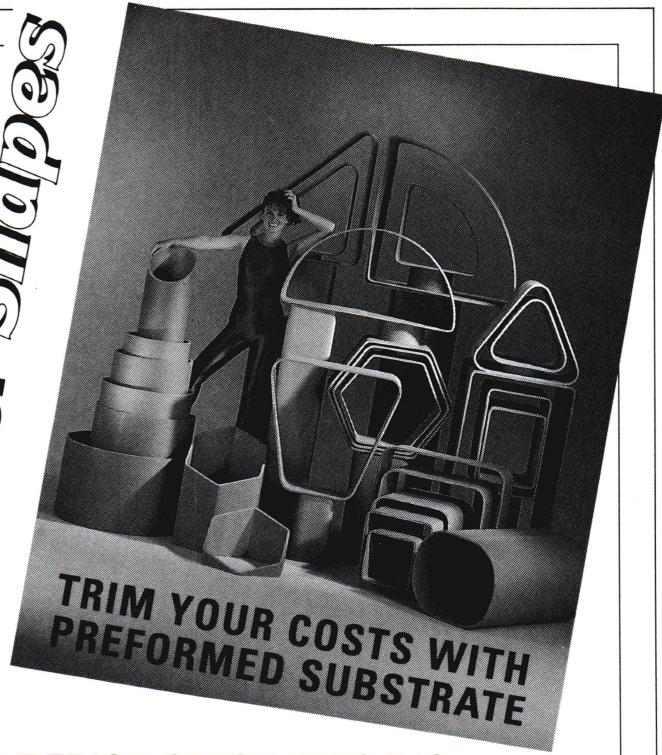
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The environmental board game "EARTHALERT," by Mike² Inc.

saving" activities such as writing a note to the President or turning off a light. Question cards include additional information to encourage discussion after the game. The game is printed on recycled paper and a portion of the proceeds goes to five environmental groups.

Contact: Mike²/EARTH-ALERT, P.O. Box 20790, Seattle, WA 98102; (206) 324-2362.

For more information, circle #102 on the reply card.

Blair, Dubilier & Associates, Inc. announces the release of its AEGIS software, which combines a museum collections management system with an exhibition planning and tracking

system. It enables the creation of detailed, customized records for each object in a collection. The software also assists in organizing and tracking exhibitions, with a built-in report writer to generate packing lists, crating lists, and other related forms.

Contact: Blair, Dubilier & Associates, Inc., 4853 Cordell Ave., Suite 1605, Bethesda, MD 20814; (301) 951-9131.

For more information, circle #103 on the reply card.

L.W. Milby, Inc. announces its new Tree Planting Project. The company, which designs and fabricates exhibits for trade shows and museums, will donate a tree for every exhibit it

manufactures. The trees will be given to the Montgomery County Park District of Ohio in the name of the customer who funded the exhibit.

Contact: L.W. Milby, Inc., 1701 Dalton Dr., New Carlisle, OH 45344-2309; (513) 849-0909.

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Edison Price Lighting, Inc. offers two "Retrofit Kits" to convert lighting fixtures from incandescent to energy-saving compact fluorescent. Each kit includes a new socket and ballast for a 13-watt "quad" type compact fluorescent lamp. A 10-minute procedure will result in a fixture that uses only one-third of

the energy previously required.

Contact: Edison Price Lighting, Inc., 409 E. 60 St., New York, NY 10022; (212) 838-5212.

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Katz/Ames Software has released a software program, "Museum Monitors," designed to help museums measure and define their goals and missions. The program is based on a series of performance ratios to measure factors such as capacity utilization, low-income accessibility, staff contribution to the field, collecting and conservation commitment, and marketing efficiency. The program runs on a Macintosh computer and is written for HyperCard.

Contact: Katz/Ames Software, 1626 Spruce St. #4, Philadelphia, PA 19103; (215) 545-4360.

For more information, circle #106 on the reply card.

To place your product or service in consideration for future Marketplace columns, send information to Catherine Hall, Advertising Assistant, Museum News, 1225 Eye St. N.W., Suite 200, Washington, D.C. 20005.

The Non-Accidental Tourist

BY EVAN ROTH

Despite a weak economy, a weak dollar, and the Persian Gulf war, educational travel abroad is a growth industry and, travel experts say, museums are in a perfect position to take advantage of the trend. Even small and medium sized museums can sponsor travel programs that will advance their educational mission, build public support, and even make them some money.

"People are fed up with the consumerism of international travel," says J. Mara DelliPriscoli, a travel and tourism consultant. "People want responsible tourism, with a focus on education. Even commercial outfits

are offering an educational component. Museums are beautifully positioned for a niche that's ready to explode."

But international travel is a complicated matter, requiring an extensive knowledge of costs, destinations, transportation, lodging, customs, and visa requirements. Most museums turn to professional tour organizers, of which several have done business with the museum community for many years.

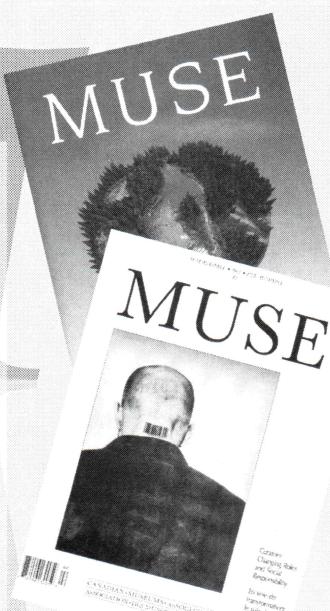
Established travel firms offer considerable knowledge of overseas destinations, air, sea, and ground transportation, and accommodations. Many have

built up numerous contacts overseas to permit them to organize tours that most travelers could not do on their own. Indeed, a large part of a travel operator's job is organizing an itinerary that advances a museum's mission, providing a unique educational experience.

If your museum is considering sponsoring travel abroad, start by contacting museums with established travel programs (such as the Denver Museum of Natural History and the San Francisco Museum of Modern Art). Ask them what kind of trips have proven the most popular among their members, which have been

***MUSE* is the bilingual (English and French), quarterly journal of the Canadian Museums Association.**

MUSE features articles on thought-provoking subjects of interest to museum professionals in Canada, in the United States and abroad. It also contains profiles of Canadian museums, as well as exhibition and book reviews. Published in thematic issues, *MUSE* provides in-depth coverage of a wide range of topical subjects. Past issues have dealt with such topics as deaccessioning, museums and the environment, museums and first nations, and museums and the computer age.



The Canadian Museums Association (CMA) also publishes the *Official Directory of Canadian Museums and Related Institutions*, which contains listings of more than 2000 institutions as well as vital information on museum associations and relevant government agencies.

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most successful in advancing the museum's mission, and which have proven most financially rewarding. Ask the museums for the names of travel firms they have dealt with and how they would rate the firms' work for them.

Then contact several travel firms. Ask each about its track record—what kinds of trips have they organized in the past and for whom? Did the tours organized for museums meet the museums' expectations? Do they specialize in certain countries? Ask the travel operators about their contacts abroad; who exactly is that archaeologist in Cairo who will give a special tour of the Temple of Karnak? Ask about the travel operators' personnel; do any of them have a background in, say, art history or natural history? What languages do the travel organizers speak? The travel agent who speaks fluent Japanese will have an edge in arranging that trip to Kyoto your museum is considering.

The travel industry has been buffeted by the recession and, last year, the Persian Gulf war, and several tour organizers have gone out of business, leaving customers hollering for refunds. Don't be reluctant to ask for evidence of a travel operator's financial health.

You should survey your members to see what kinds of trips they can afford and in which they would most likely participate. Experienced tour organizers say a 14-day trip, with two travel days, is about the right length. In the past, museum sponsors tried to keep the cost of a trip under \$3,000 per person, plus air fare. But today, with the weak dollar, \$4,000 per person for a two-week trip is a more realistic figure, especially for high-priced destinations like Western Europe.

Museum tour organizers say that the recession has led them to organize shorter trips to keep costs in line; 10- and 12-day trips abroad are increasingly common. Museum-sponsored trips abroad have often been offered as perks to loyal employees, but tour organizers say that to keep costs under control, museums should keep these perks to an absolute minimum. □

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(*"Africa," continued from page 79*)

■ *Specialized training for curators, technicians, and museum educators.* The inadequacy of existing training programs—which have focused almost entirely on the training of museum technicians—was noted and a call made for creation of new training programs for curators. Museum management and museum education were underscored as critical areas in need of innovative and experimental training programs.

■ *Implications for the future.* A clear consensus emerged that museums in Africa must become active agents of public education in a range of exhibition and outreach activities, and one assumes that this commitment will in turn have a feedback effect on both collecting and exhibition activities.

The I.C.O.M. organizing committee suggested that each workshop participant prepare a five-page paper on a topic suggested by the committee in relation to his or her professional experience. These papers will be published by I.C.O.M. in 1992.

I came away from Lomé with a new awareness of the depth of commitment that African museum professionals bring to their daily life in their own museums. They want African museums to change, and will work together and build the African museum of tomorrow through a truly international network of African museum specialists. The creation of this network began in Lomé. □

(*"A.D.A." continued from page 85*)

historic site's collection to a new facility built adjacent to the historic site. (There is, by the way, no federal money authorized or appropriated to fund alterations required to comply with the law.)

This column can provide only a brief summary of the A.D.A. The Department of Justice, the Equal Employment Opportunity Commission (E.E.O.C.), and the Access Board have established information lines to answer questions about the law. The Department of Justice can be reached at (202) 514-0301; the E.E.O.C., (800) 669-3302; and the Access Board, (800) 872-2253. □

Works-In-Progress Nationwide

To keep professionals and the general public better informed about upcoming events, here is a selection of exhibits nationwide currently in the planning or development stages.

Scheduled to open in January 1993, an exhibition on African-American celebrations is taking shape at the **McKissick Museum** of the University of South Carolina in Columbia, S.C. With funding from the National Endowment for the Humanities and the Hitachi Foundation, the exhibition explores the places of celebration, such as weddings, funerals, and homecomings, in the historical African Ameri-

can experience. The project proposes to examine the ways that these celebratory events express group values and affect social change. Following its close in the summer of 1993, the exhibition will begin a national tour.

The **National Museum of American History**, Smithsonian Institution, in Washington, D.C., is organizing "Land of Promise/Land of Paradox" for a spring 1993 debut. The permanent installation explores the dynamism of American life during the 19th century. Set within the context of a rapidly developing industrial society, the experiences of African Americans, Chero-

kee Indians, and Central and Eastern European Jews reflect the formation of a culturally diverse nation. On display will be a 19th-century peddler's cart, a slave cabin from North Carolina dating to the 1840s, and a Gothic Revival bedroom from the decade of the 1860s.

As part of its Viewpoints series documenting recent developments in contemporary art, the **Walker Art Center** in Minneapolis is preparing its contribution to the Columbian quincentenary in the form of a multipart collaborative project joining performance artists Guillermo Gomez-Peña and



Franz Xaver Petter's, *Floral Still Life*, oil on canvas, signed lower right and dated 1822 which was consigned by the Cincinnati Museum of Art, sold for \$44,000 in May 1990.

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Coco Fusco. "Year of the White Bear" incorporates an experimental radio program, multislide projection installation, site-specific performances and monologues, and a visual-arts gallery installation. Each will look at the "discovery of America" through the eyes of indigenous American peoples, Europeans, and immigrant Americans and refracted through the lenses of popular culture and high-art expressions. Parts of the project will be presented at other institutions and sites, the radio broadcast will be nationwide, and a publication is planned copublished by the Walker and the University of Minnesota Press.

Supported by a major grant from the National Science Foundation, the **Cincinnati Museum of Natural History** is building a traveling exhibition, "Our Weakening Web: Extinction Stories" to open in late 1993 or early 1994. Using the latest in interactive computer technology, the exhibition will allow visitors to manipulate environmental variables as they relate to representational fauna from throughout history. Project goals are to demonstrate that extinction has been taking place from the beginning of life on earth and to explain how humans are affecting extinction rates by altering the earth's environment.

"At Home in the Heartland," a long-term installation at the **Illinois State Museum** in Springfield, tentatively set to open in October 1992 takes as its organizing principle the assumption that domestic life reflects individual and family values, cultural backgrounds, and the surrounding society.

Drawing from the museum's collections and research gathered throughout the state, the exhibit examines domestic choices made by the people of Illinois and the factors influencing them from 1700 to 1990. "At Home in the Heartland" will contain miniature room dioramas and interactive video stations inviting visitors to express their choices in a variety of scenarios. Funding came, in part, from the National Endowment for the Humanities and IBM Corporation. □

The Paradox in 'Paradigms'

In response to the Vantage Question following "Trouble in Paradigms" by Robert Sullivan in the January/February issue, several readers took exception to the wording of the question, which they felt created a false dichotomy between "the luxury of pure research" and "the formulation of solutions." K. Elaine Hoagland, executive director of the Association of Systematics Collections, commented: "Sullivan's article discussed public programs, not the type of science done in museums. But I'm sure that he agrees with me that scientific research is a vital step in the formulation of solutions. The National Mu-

seum of Natural History should not try to transform itself into another Sierra Club or Wilderness Society any more than The Nature Conservancy should want to become a natural history research museum. Society needs both!"

Becky Nankivell, of Nankivell Animal Information Services in Tucson, Ariz., agreed: "Truly, these two aspects of science are as interdependent and interactive as components in an ecological system." An assistant director from Massachusetts commented, "Museums are neither equipped nor staffed and funded to engage in social and environmental

experimentation. They should stick to what they have been founded for and can do best—if they can't, they should go out of business or resign and let other more capable leaders take over."

Other respondents stressed museums' responsibility to change and adapt to society's needs. An Oregon curator wrote, "The most basic tenet of anthropological theory is: culture changes or dies. All museums (and their cultures) will have to change/evolve to meet the ever-changing needs of their audiences and communities—not just natural history museums."—D. G.



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Five Critical Issues

BY EDWARD H. ABLE JR.

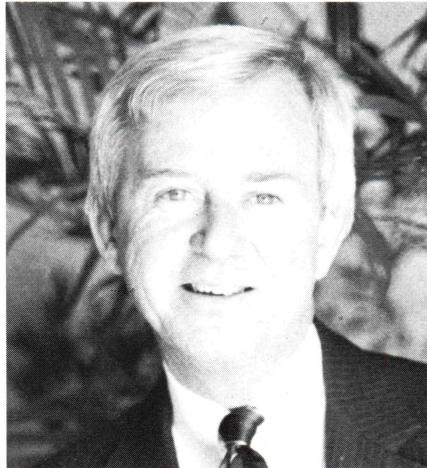
A year ago AAM's Executive Committee met to discuss a more active agenda for the association in its work with the museum community. This discussion resulted in the identification of five critical issues currently facing the museum community, and a commitment by the association to take a leadership role in helping museums address these issues.

Underlying this commitment is our philosophy of how we work with museums. Program and policy initiatives are predicated on working with each museum in the context of its own institutional mission. This means recognizing the diversity of museums in terms of size, focus, discipline, and resources, while allowing the association to develop programs and policies that all museums can embrace.

One current emphasis is in working with both the institutional and individual member: paid and unpaid staff, volunteers, and trustees of museums. The *Data Report from the 1989 National Museum Survey* states that over 525,000 people are directly involved with America's museums in one or more of these capacities. The association has only begun to recognize and support their contributions to the museum community. These individuals represent an important network of support in helping to produce additional financial resources for museums, in supporting the educational mission of museums, and in demonstrating the impact museums have on the society they serve.

Here are the museum community's five critical issues as they have been defined.

Ethnic and Cultural Diversity. The achievement of cultural, racial, and ethnic diversity and mutual under-



standing is a primary goal and guiding principle of the work of American museums. Such diversity must be reflected in our collections, exhibitions, educational programs, and publications; in our policies and practices; in the composition of our boards and staff; and in the audiences we attract and serve.

National Educational Concerns. Museums can make important contributions to both formal and informal education. The object-based learning that takes place in the museum serves students of all ages and abilities. In a museum, the "real thing" can light a spark that will burn for a lifetime. Less bureaucratized and more flexible than most school systems, museums can develop and test innovative program strategies that, when proven, can be utilized in the schools. Museums can serve as brokers, forging partnerships that involve schools, community groups, and the private sector.

A New Paradigm of Stewardship. Museums and the museum profession

Edward H. Able Jr. is executive director of the American Association of Museums.

are seen as having increasing responsibility to society for the proper care, interpretation, and repose of items of natural and cultural patrimony. The paradigm of stewardship touches issues such as biodiversity, threatened ecosystems, species survival initiatives, documentation and research priorities, and environmental education.

Financial Support and Resources. Museums have traditionally struggled to obtain the monetary means to meet public expectations as they relate to exhibitions, educational programs, and special events. The internal demands of adequate staffing, physical space and equipment to meet the diversity of needs for collections, public relations and marketing, general administration, security, facilities management, and a host of other institutional concerns are overwhelming.

Leadership. The quality of leaders in museums, the definition of leading museums, and the leadership role of museums in the nation's cultural life are questions crucial to the ability of museums to deal with the challenges they face. For museums to meet their mission to the fullest, their leaders must have vision and creativity. They must be able to challenge traditional thinking and be prudent and able managers. They must be advocates for their own institution as well as champions for the educational and public trust roles of all museums. And most importantly they must be committed to excellence of service.

AAM, working with other cultural organizations, can help museums better understand and respond to these issues—issues that are really of critical concern not only to our profession, but to our communities and to our entire country. □

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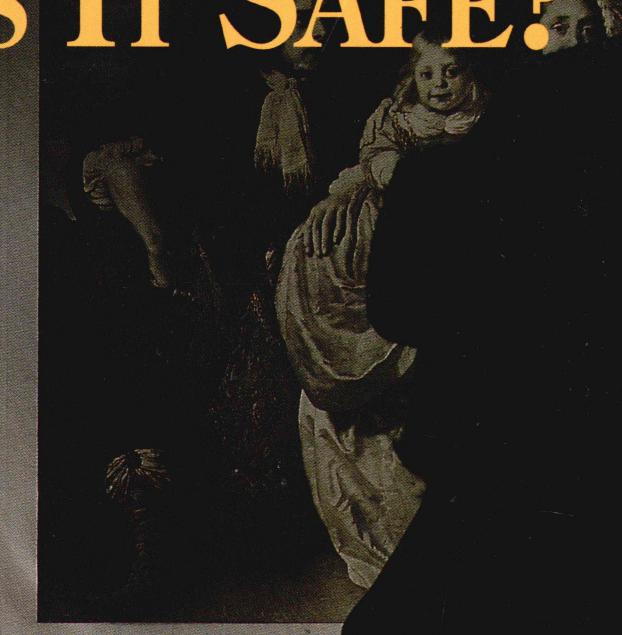
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